



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

SLASH

GUITAR ANTHOLOGY



HAL • LEONARD

SLASH

GUITAR ANTHOLOGY

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from Lenny Kravitz - Mama Said

Always On The Run

Words by Lenny Kravitz
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Intro

Moderately slow ♩ = 86

N.C.

*E7[#]9

Gr. 1 (dist.)

Musical notation for Guitar 1 (dist.) in 4/4 time. The staff shows a sequence of notes: E4, G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, 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Gtr. 2: w/ Riff A (2 times)

Gtr. 1 tacet

D#7sus2 E7sus2

Gtr. 1

0 7

Gtr. 3 (dist.)

f

5 7 5 7 X 5 X X 5 7 X X X 5 7 5 7 X X

E7#9

Riff B

D#7sus2 E7sus2

End Riff B

Gtr. 3

X X 5 7 5 7 X 5 X X 5 7 X X X 5 7 5 7 X X

Verse

Gtr. 2: w/ Riff A (4 times)

Gtr. 3: w/ Riff B (6 times)

E7#9

D#7sus2 E7sus2

1. And my ma - ma said that your life is a gift.

E7#9

D#7sus2 E7sus2

And my ma - ma said, "There's much weight you will lift."

E7#9

D#7sus2 E7sus2

And my ma - ma said, "Leave those bad boys a - lone."

E7#9

D#7sus2 E7sus2

And my ma - ma said, "Be home be - fore the dawn."

E7#9 D#7sus2 E7sus2

And my ma - ma said, "You can be _____ rich or poor."

Gr. 2 Riff C End Riff C

P.M. P.M.

0 7 5 4 0 7 X X 7 (7) 5 7 | 0 7 5 4 0 5 5 5 2 3 0 2

E7#9 D#7sus2 E7sus2

But my ma - ma said, "You can be _____ big or small."

P.M. P.M. P.M.

0 7 5 4 0 5 0 5 0 7 | 0 7 5 4 0 5 5 5 2 1 2

Chorus G5 A5 E7#9 D#7sus2 E7sus2

Al - ways on _____ the run.

(But I'm al - ways on _____ the run.

Gr. 3

5 X 5 7 5 7 X X 5 X X 5 7 | X X 5 7 5 7 X X

11 12 12 12
11 12 12 12
10 11 11 11
11 12 12 12

Gr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

1/4

P.M. P.M. P.M.

2 2 X X X X 2 2 X X 3 2 | 0 7 5 4 0 5 0 5 0 0 7

G5 A5

But I'm al - ways on the run.)

Interlude

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B (2 times)

E7#9 D#7sus2 E7sus2

Verse

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B (4 times)

E7#9 D#7sus2 E7sus2

2. And my ma - ma said said, that it's good to be fruit - ful.
3. And my ma - ma said, "Ba - by, don't ride that cra - zy horse."

E7#9 D#7sus2 E7sus2

But my ma - ma said, "Don't take more than a mouth - ful."
And my ma - ma said, "You must push with much force."

1st time, Gtr. 2: w/ Riff C
2nd time, Gtr. 2: w/ Riff C (2 times)

E7#9

D#7sus2 E7sus2

And my ma - ma said _____ that it's _____ good to be nat - u - ral.
And my ma - ma said, _____ "Go get all _____ that you're af - ter."

To Coda

E7#9

D#7sus2 E7sus2

And my ma - ma said _____ that it's _____ good to be fac - tu - al.
And my ma - ma said _____ that love's _____ all that mat - ters.

Gtr. 2

P.M. P.M. P.M. P.M.

Chorus

G5

A5

E7#9

D#7sus2 E7sus2

Al - ways on _____ the run.

(But I'm al - ways on _____ the run.

Gtr. 3

ch

Gtr. 2

P.M. P.M. P.M.

G5

A5

But I'm al ways on the run.)

5 7 5 5 7

5 5 X X X X 2 2 X 0 0 2 2

Interlude

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B

E7#9 D#7sus2 E7sus2

Oh.

E7#9 D#7sus2 E7sus2

Spoken: Slash.

Gtr. 1

steady gliss.

19

Gtr. 3

Guitar Solo

A5 A6 A5 A6 A5 A6 A5

Gtr. 1

5 0 5 0 7 5 0 7 5 5 0 7 5 5 0 7 5 5 0 7 9

semi-P.H.

Gtr. 3

5 7 0 7 X X 7 5 7 5 5 7 5

1/2

Gtr. 2

2 2 4 2 2 2 4 2 2 2 4 2 3 0 0

1/4

Gtr. 2: w/ Riff A

E7#9

Gtr. 1

15 15 12 15 12 12 12 15 14 14 (14) 12 14 12 15 12 14 12 14 (14) 12 14 14 12 14 12 0 0

1 1/2 1 1/4

Gtr. 3

4 4 5 4 4 4 4 4 4 4 5 4 5 4 5 5 X

1/4 1/4

B5 B6 B5 B6 B5

Gtr. 1

10 10 7 10 7 9 (9) 7 7 8 7 10/12 12 0 12 12 11 12 11 12 12 (12) 6/12 12 12

Gtr. 3

7 0 6 7 7 0 6 7 4 6 5 2 7 5 5 7 7 7

Gtr. 2

4 4 6 4 4 4 6 4 4 4 6 4 4 4 4 5 grad. bend 1/2

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B (2 times)

E7#9

Gtr. 1

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

D#7sus2 E7sus2

Alt.

15 14 12 15 12 15 12 15 12 14 12 15 12 14 12 14 12 14 12 12 12 10

♫ Coda

Chorus

Cur 2. w/ Ely. fig. 1 (3 12 times)

03

A3

12749

D#7sus2 E7sus2

Al - ways on the run

(Dur - ma) always on the run

Capo 5

X X X X 5 7 5 7 X X 5 X X X 5 7 5 7 X X X X 5 7 5 7 X X X X 11 10 11 12 12 12 12 11 11 12

On the run

There are a few ways to do this:

G5 A5 E7#9 D#7sus2 E7sus2

Al - ways on the run.

But I'm al ways on the run.

The first system of the musical score. It begins with a guitar riff in G5, followed by a rest in A5. The melody then enters in E7#9, with the lyrics "Al - ways on the run." The guitar continues with a D#7sus2 E7sus2 riff. The second staff shows the vocal line for "But I'm al ways on the run." with a guitar accompaniment. The third staff continues the guitar riff with a complex sequence of notes and rests, including a double bar line and a final chord sequence.

G5 A5

Al - ways on the run

But I'm a ways on the run

The second system of the musical score. It begins with a guitar riff in G5, followed by a rest in A5. The melody then enters in A5, with the lyrics "Al - ways on the run". The guitar continues with a D#7sus2 E7sus2 riff. The second staff shows the vocal line for "But I'm a ways on the run" with a guitar accompaniment. The third staff continues the guitar riff with a complex sequence of notes and rests, including a double bar line and a final chord sequence.

Outro

Gtr 2: w/ Riff A (2 times)
Gtr 3: w/ Riff B (6 times)

E7#9 D#7sus2 E7sus2

Spoken. Uh, what's up, ma ma'

E7#9 D#7sus2 E7sus2

You want it, uh right now? what you? Hey on Yeah

The third system of the musical score. It begins with a guitar riff in E7#9, followed by a rest in D#7sus2 E7sus2. The melody then enters in D#7sus2 E7sus2, with the lyrics "Spoken. Uh, what's up, ma ma'". The guitar continues with a D#7sus2 E7sus2 riff. The second staff shows the vocal line for "You want it, uh right now? what you? Hey on Yeah" with a guitar accompaniment. The third staff continues the guitar riff with a complex sequence of notes and rests, including a double bar line and a final chord sequence.

E7#9 **D#7sus2 E7sus2**

Cap 2

from Slash - Apocalyptic Love

Anastasia

Words and Music by Slash and Myles R. Kennedy

tune down 1 1/2 step

low to high: 1 2 Ab Db C(b) Bb A 2

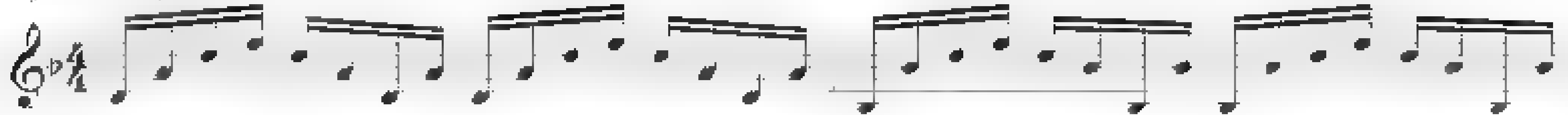
Intro

Moderately slow ♩ = 80

Dm

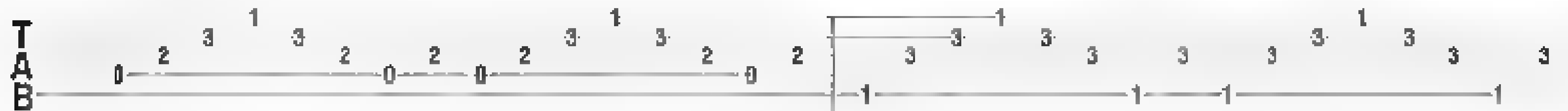
Bb

Str 1
(bypass-stc access)



mp

w/ fingers
let ring throughout

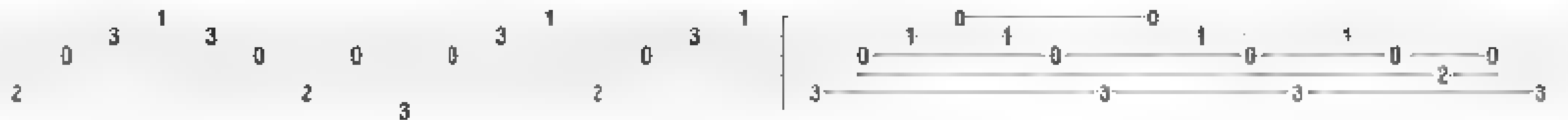


G7/D

G7

G7/B

C

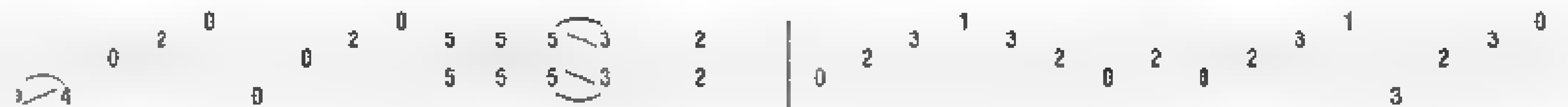


C#o

A7

Dm

Dsus2/C



Bb

A

C

G

Bb

F

E



Free time

A7

Musical notation for guitar in free time, A7 chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a final measure featuring a long, sustained note. The fretboard diagram below shows the fingerings for the A7 chord: 0, 2, 0, 2, 0, 3, 3, 3, 1, 2, 1, 0, 1, 0, 2, 2, 0, 0, 1, 0.

Faster ♩ = 104

with a lot

Dm

Bb

Musical notation for guitar in faster tempo, Dm and Bb chords. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a final measure featuring a long, sustained note. The fretboard diagram below shows the fingerings for the Dm and Bb chords: 10, 13, 12, 13, 10, 13, 12, 13, 10, 13, 12, 13, 10, 13, 12, 13, 11, 13, 12, 13, 10, 13, 12, 13, 11, 13, 12, 13, 10, 13, 12, 13.

Gtr 2
(elec.)

Musical notation for guitar 2 (electric), Dm and Bb chords. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a final measure featuring a long, sustained note. The fretboard diagram below shows the fingerings for the Dm and Bb chords: 10, 13, 12, 13, 10, 13, 12, 13, 10, 13, 12, 13, 10, 13, 12, 13, 11, 13, 12, 13, 10, 13, 12, 13, 11, 13, 12, 13, 10, 13, 12, 13.

Musical notation for guitar in faster tempo, Dm and Bb chords. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a final measure featuring a long, sustained note. The fretboard diagram below shows the fingerings for the Dm and Bb chords: 12, 15, 13, 15, 12, 15, 13, 15, 12, 15, 13, 15, 12, 15, 13, 15, 13, 15, 12, 15, 13, 15, 12, 15, 13, 15, 13, 15, 12, 15, 13, 15, 12, 15.

Musical notation for guitar in faster tempo, Dm and Bb chords. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a final measure featuring a long, sustained note. The fretboard diagram below shows the fingerings for the Dm and Bb chords: 12, 15, 13, 15, 12, 15, 13, 15, 12, 15, 13, 15, 12, 15, 13, 15, 13, 15, 12, 15, 13, 15, 12, 15, 13, 15, 13, 15, 12, 15, 13, 15, 12, 15.

1/A5 C5 A5 C5 A5

Str 2 & 3 Riff A End Riff A

5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5 | 5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5

* Chord symbols reflect implied harmony

Str 3 Riff A

1/A5 C5 A5 C5 A5

5-0-5-0-3-5-0-5-0-5-3-0-3-0-3-5 | 5 5 5 5 7 5 5 5 7 5 7 5 7 5 7

Str 4 (elec) Rhy Fill 1 End Rhy. Fill 1

mf
w/ slight wobble

Verse 1/A5 1/A

1. Blood red sky on a desert road, got to make my way Down to Mex for
2. Ah, I need is a narrow cleave, law men got me run-nin' now for-ev-er more They'll

PM 1 PM 1 PM 1 PM 1

5 0 5 0 3 5 0 5 0 5 3 0 0 0 3 5 | 5 0 5 0 3 5 0 5 0 5 3 0 0 0 3 5

2ND

1 2

** Chord symbols reflect overall harmony

C5, A

A5

turning back for ever gone to right
so a friend to love his all be far

At my love —

Cor 3

PM 1 PM PM PM 1

Cor 4

10 10 8 12 12 12 14 14 14

Cor 5

10 10 8 12 12 12 14 14 14

Chorus

Cor + Acc
DS

RDS

An a a a a a a a a

Cor 6 Rhy 1 & 2

PM 1 PM PM 1 PM 1 PM 1 PM 1 PM 1


* Composite arrangement

This line of music is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a whole note chord of D4 and F#4, followed by a half note chord of D4 and F#4, and ends with a whole note chord of D4 and F#4.

bird

Find Rln4 Fig. 1

135



Rhy. Fig. 2

AM 4 PM PM 4 AM 4 PM 4 PM AM 4 PM 4

7 7 7 7 7 3 5 5 5 5 5 1 1 1 1 1 1 1 1

[5]

7 rap s m oy rance to ngle

Page 4 of 2

Interlude

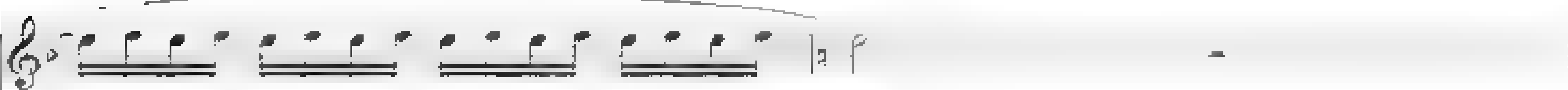
Str 2 Rhy

G5 A5 G5

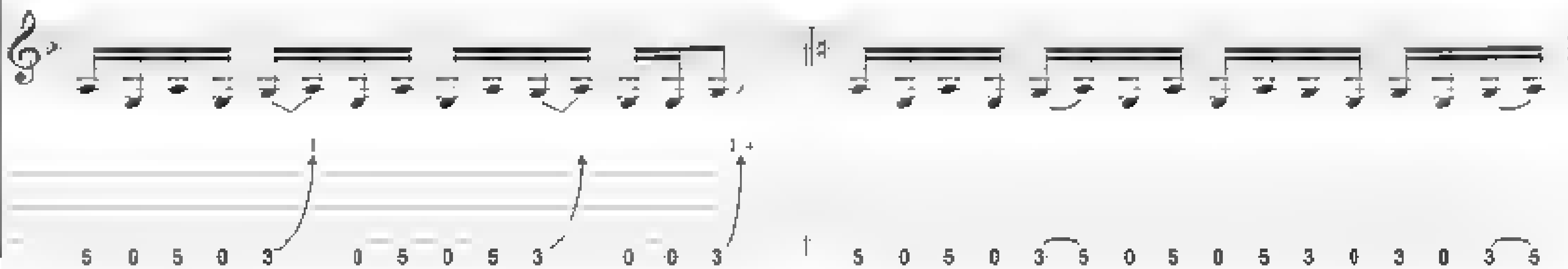
A5

G5

A5



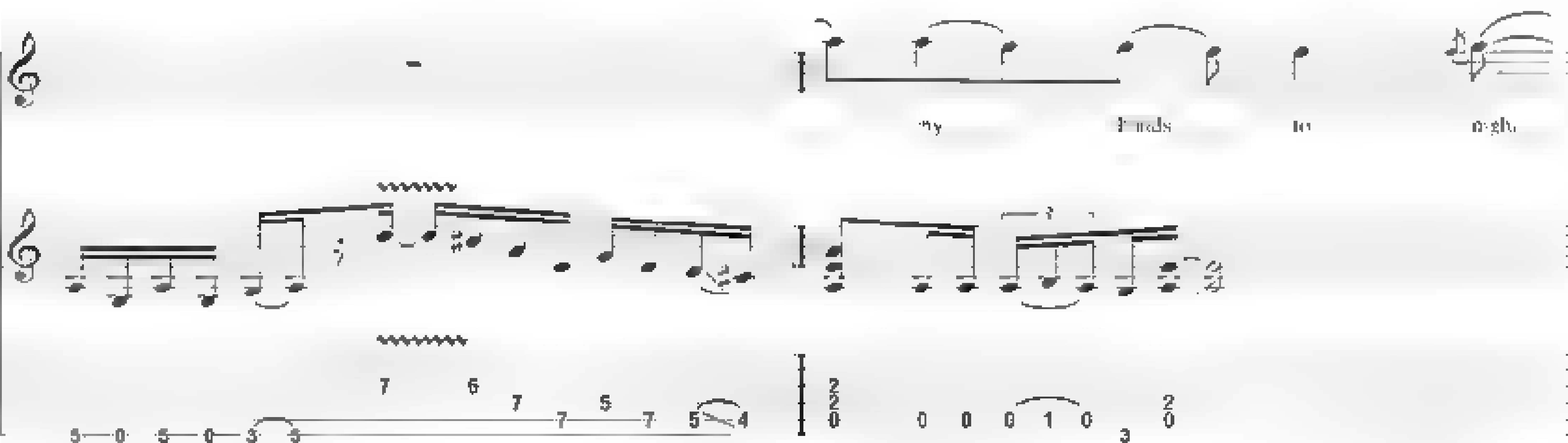
Str 3



Str 4 w Rhy. F#1

G5 A5

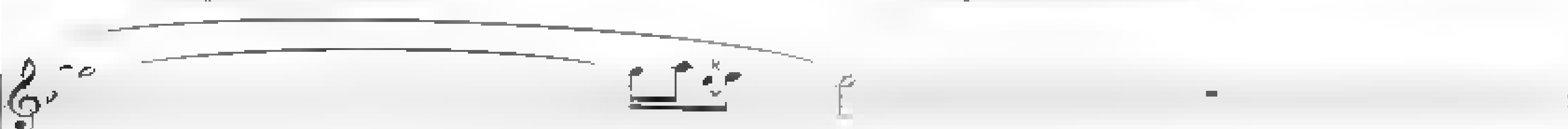
A5



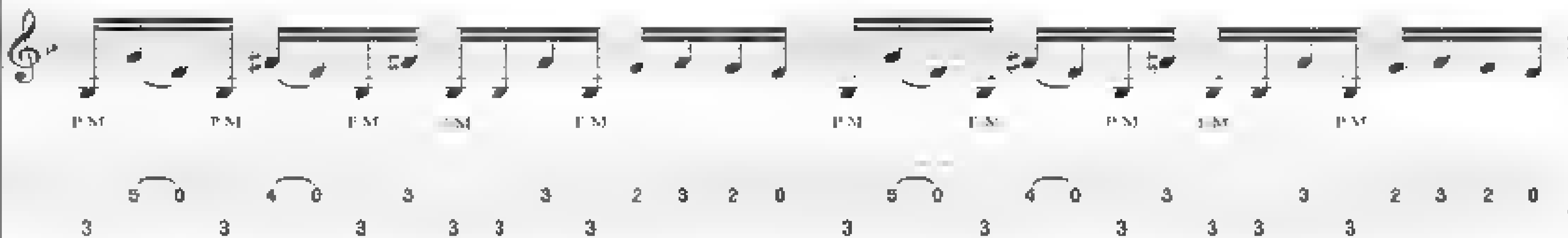
Interlude

G5 Gmaj7 no 3rd G7 no 3rd

G5 Gmaj7 no 3rd G7 no 3rd



Str 3



Str 2



G5 Gmaj7(no3rd) G7(no3rd) G5 Gmaj7(no3rd) G7(no3rd)

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

3 5 0 4 0 3 3 3 2 3 2 0 10 12 0 0 11 8 0 10 9 9 10 9 12

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

3 5 0 4 0 3 3 3 2 3 2 0 10 12 0 0 11 8 0 10 9 9 10 9 12

Coda

Bb5 1 5 E5 A5

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

11 13 12 13 10 13 12 13 9 12 11 12 12 12 11 12 11 10 10

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

11 13 12 13 10 13 12 13 9 12 11 12 12 12 11 12 11 10 10

Guitar Solo

Dm Bb5

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

12 10 13 10 13 10 13 13 12 12 12 10 12 12 10 10 13 10 10

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

12 10 13 10 13 10 13 13 12 12 12 10 12 12 10 10 13 10 10

[illegible]


The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a wavy line representing bird song, followed by a series of eighth notes with stems pointing up, some grouped by slurs. There are also some notes with stems pointing down. The lower staff contains fingerings: '14' under the first note, '14 / 15 17 17' under the next group, and '1 2' above the final group of notes.

[illegible]

Bb5 A5 C5 G5 Bb5 F5 E5

17-18 15 17-18 17-15 18-17 15-17 18 15-17 18 17-15 18 17-15 17-18 15-17-18 16 17-15 18 17-18 17-15 17 15-17 15-18 15 18-17-15 17

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. The second system continues the melody. The third system concludes the piece with a final cadence. The lyrics 'The Rose Tree' are written below the first system.

A5 E5 G5 D5 F5 C5


 15 17 15 18 15 18 17 15 17 18 17 15 17 15 17 15 15 17 15-17-15-14-15-14-15-14-17 15

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody in treble clef and a piano accompaniment in bass clef. The melody is in 4/4 time and features a simple, catchy tune. The piano accompaniment provides a steady harmonic foundation. The second system continues the melody and accompaniment, ending with a final chord. The score is written in a clear, legible font, and the musical notation is accurate and easy to read.

[illegible]

Chorus

Gtr 2 w/ Rhy. Fig 1 (3 times)
 *Gtr 5. w/ Rhy. Fig. 1 (1st 3 meas.)

D5

Bb5

G

*Gtr 5 (elec.) w. dist., played *f*

CS

L3

my hands to night An a sta

getting a PM I PM PM I

8 9 10 8 9 10 10 8 10 9 10 5 5 7 5 5 7 5 5 9 10 8

[illegible]

55

Car 3 w/ Rky 1 g ?
L5

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in treble clef and the piano accompaniment in bass clef. The second system continues the piano accompaniment with a right-hand melody in treble clef. The third system continues the piano accompaniment in bass clef. The score includes a key signature of one sharp (F#) and a common time signature (C). The piano part features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The vocal part is a simple melody with a few grace notes.

45

[illegible]

A5

A sus4

First system of musical notation for guitar. The top staff shows a melodic line with various frets and bends. The bottom staff shows the fretting hand positions with fingerings (1-4) and fret numbers (9, 10, 7, 9, 7, 9, 7, 10, 9, 10, 9, 11, 10, 10, 10, 10, 11, 11).

Second system of musical notation for guitar. The top staff shows a melodic line with various frets and bends. The bottom staff shows the fretting hand positions with fingerings (1-4) and fret numbers (9, 10, 7, 9, 7, 9, 7, 10, 9, 10, 9, 11, 10, 10, 10, 10, 11, 11).

Dm/A

G/A

A5

Third system of musical notation for guitar. The top staff shows a melodic line with various frets and bends. The bottom staff shows the fretting hand positions with fingerings (1-4) and fret numbers (9, 10, 7, 9, 7, 9, 7, 10, 9, 10, 9, 11, 10, 10, 10, 10, 11, 11).

Fourth system of musical notation for guitar. The top staff shows a melodic line with various frets and bends. The bottom staff shows the fretting hand positions with fingerings (1-4) and fret numbers (9, 10, 7, 9, 7, 9, 7, 10, 9, 10, 9, 11, 10, 10, 10, 10, 11, 11).

A sus4

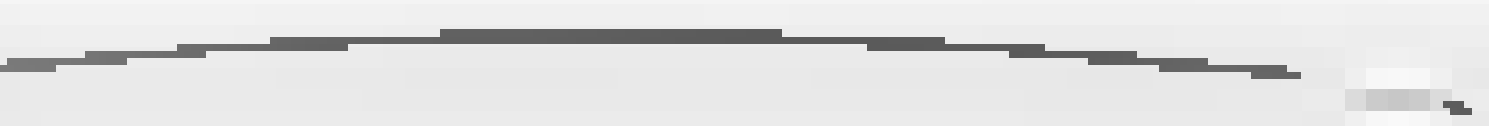
Dm/A

Fifth system of musical notation for guitar. The top staff shows a melodic line with various frets and bends. The bottom staff shows the fretting hand positions with fingerings (1-4) and fret numbers (9, 10, 7, 9, 7, 9, 7, 10, 9, 10, 9, 11, 10, 10, 10, 10, 11, 11).


Sixth system of musical notation for guitar. The top staff shows a melodic line with various frets and bends. The bottom staff shows the fretting hand positions with fingerings (1-4) and fret numbers (9, 10, 7, 9, 7, 9, 7, 10, 9, 10, 9, 11, 10, 10, 10, 10, 11, 11).

A5

12-10-12-10-12-10 12-10 9-10-9 9 11 9 11 10 10 5 14 0 15 15 16 15-13-15-13 15 13 12-13-12-13 15-13









The first system of the exercise is written on a single staff with a treble clef. It consists of 15 notes, grouped into four measures of four notes each, with the final measure containing only three notes. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (quarter). The first four notes are slurred together, and the next four notes are also slurred together. This pattern repeats for the third measure. The final measure contains the notes G4, F#4, and E4, which are also slurred together. The notes are tied across measure boundaries.

A handwritten musical score for the song "The Rose Tree". The score is written on a single page of lined paper. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The lyrics are written below the staff, aligned with the notes. The song is in 4/4 time, as indicated by the time signature. The handwriting is in cursive. The score includes a single measure of music, which is a half note G4, followed by a whole note G4. The lyrics are "The Rose Tree".

The Rose Tree

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a common time signature (C). The melody consists of a series of eighth notes, with some groups beamed together. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-10

The first system of musical notation for 'The Bird Song' consists of a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The accompaniment is written on a single staff, starting with a quarter note G3, followed by an eighth note A3, a quarter note B3, and a quarter note C4. The system ends with a double bar line.

45

Dr. A.

4.13

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system continues the melody. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The score is a simple, folk-like melody.

[illegible]

4.4

21—18—18—18—21—21—18—18—21—18—18—17—17—17—18—18—18—17—18—17—15—18—18—17—17—18—15—15—17—15—15

Musical staff with notes and fret numbers: 13 13-15 13 13-15 13 13 16-16-16 16 17-16-13-15 13 15 13 12 13 12 10 13 13 12 14 12

Diagram showing fretboard positions and fingerings for the first staff.

Dm/A

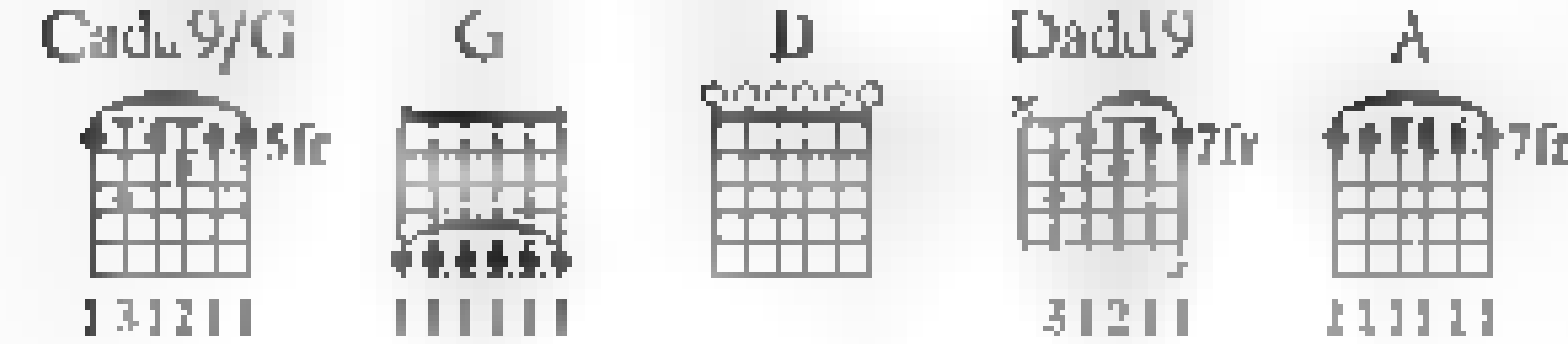
G/A

Musical staff with notes and fret numbers: 10 12-13-15-13-15-13-12-12-13-12-12-12-10 13 12 12 13 12 10 12 10 10 9 9 12 12 10 10

Diagram showing fretboard positions and fingerings for the second staff.

Musical staff with notes and fret numbers: 10 9 10 9 9 10 9 7 7 10 10 9 10 6 9 6 5 5 7

Diagram showing fretboard positions and fingerings for the third staff.



Gtrs 1, 2, 4 & 7: Open D tuning, down 1/2 step
(low to high) Db-Ab-Db-F-Ab-Db

Gtrs 3, 5 & 6: Open G tuning, down 1/2 step
(low to high) Db-Gb-Db-Gb-Bb-Db

Gtrs 8, 9 & 10: Tune down 1/2 step
(low to high) Ab-Ab-Db-Gb-Db-Ab

Gtr 11: Open D7 tuning, down 1/2 step
(low to high) Ab-Ab-C-F-Ab-Db

Intro

Slow ♩ = 73

D5

F5 D5

F5 D5

F5 D5

F5 D5

F5 D5

1 G

Gtr 1 (clear)

Rhy Fig. 1

mp
w/ accents

mp
w/ pick & finger 4

TAB

D5

F5 D5

F5 D5

F5

D5

G5

D5

F5

Gtr 2 (dist.)

pp *mf*
w/ accents

TAB

Gtr 3 (slight dist.)

mf

TAB

Gtr 4

mf
w/ pick & finger 4

TAB

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Gtr 1 w/ Rhy Fig. 1

*D

1 5 D5 1 5 D5 1 5 D5 1 5 D5 F G D5 F5 D5 1 5 D5

mf

ar. Fig. 1

3 12 12 12 12 12 12

3 3 12 12 12 12 12

End Rhy Fig. 1

*Circled symbols reflect guitar harmony

Gtr 2

1 5 D5 G5 D5 1 5 D

f

ar. Rhy 1

12/17


3 2 0 0 3 0 0 3 0 0 3 0

Gtr 3


mf

Rhy Fig. 2


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100




 3 2 0 0 3 0 0 3 3 0 0 6 6



 XXXX XXXX ~ 10 ~ 7 XXXX XXXX ~ 7 10 10 10 12 12 12 12



 3 2 0 0 3 0 0 3 0 0 3 0



 XXXX XXXX ~ 7 7 XXXX 7 7 10 7 7 7

Gtr 2 w Riff A (8th Meas)

I

C

Fnd Riff A

D

15

3 3 2 0 0 3 0 6 3 2 0 3 0 0 ↑

10 10 10 13 10 10 10 10 12 12 12 12 15 12 14 12 7 10 7 7 7 X X 7 7 10 7 7

End Rhy Fig 2

I G F# D

1 Well, I know.

Gtr 2

3 3 2 0 3 0 5 1 3 2 0 3 0 3 0

Gtr 3

10 10 10 13 10 10 X 12 12 12 12 14 12 7 10 7 7 7

Verse

Gtr 3 (acc) 4D Gtr 3 (acc) Antiaod4

you can't love me cause you're

Gtr 4 (clean) Riff B

mp

1. run through

4 0 4 2 0 0 2 3 0 3 3 2 3 3 2 3

Gtr 5

Chord symbols reflect implied harmony

Chorus

G **D**

pro-ceed - ing down the road

Take a look

Chorus

G **D**

pro-ceed - ing down the road

Take a look

Chorus

G **D**

pro-ceed - ing down the road

Take a look

Chorus

G **D**

pro-ceed - ing down the road

Take a look

Chorus

G **D**

pro-ceed - ing down the road

Take a look

Chorus

G **D**

pro-ceed - ing down the road

Take a look

Chorus

G **D**

pro-ceed - ing down the road

Take a look

Chorus

G **D**

pro-ceed - ing down the road

Take a look

C
 Nerv
 us tw
 ch m
 n n'y
 hakes

C
 End Rhy. Fig. 3

*Cadd9/G
 Rhy. Fig. 4A
 G D D
 open
 End Rhy. Fig. 4A

C
 mp
 w/ slide

C
 mp
 w/ slide

Rhy. Fig. 4
 End Rhy. Fig. 4

*See top of first page of song for chord diagrams pertaining to rhythmic slates.

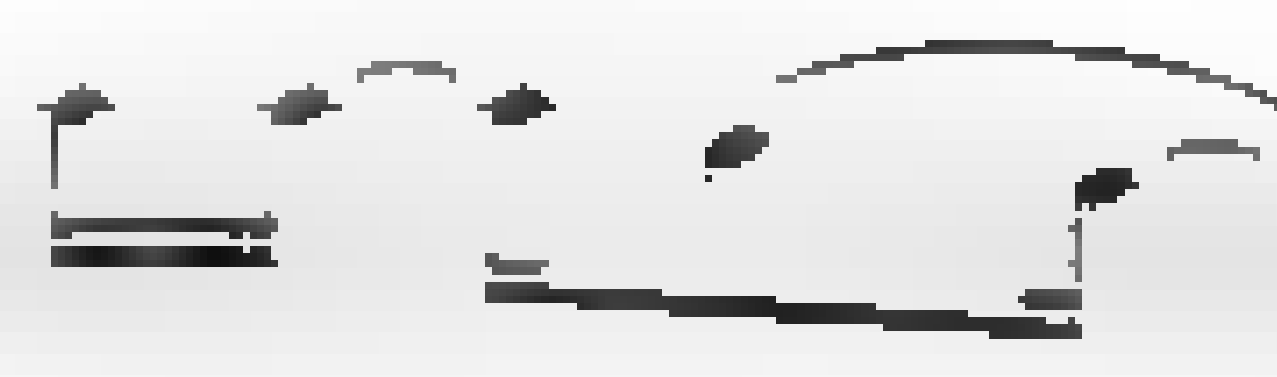
Gtrs. 3 & 4 w/ Rhy 1 ga. 4 & 4A

Cadd9/G



nerve

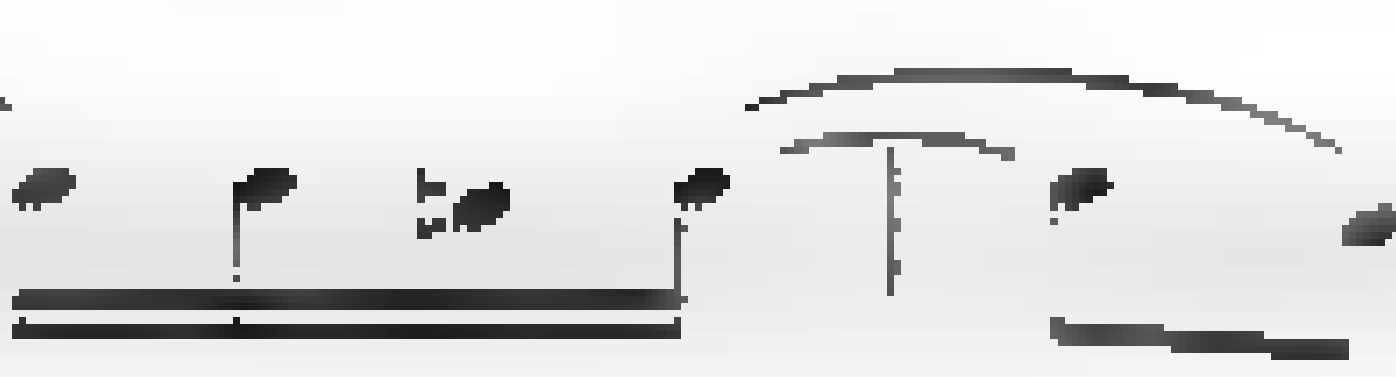
G



ous (w/ kb

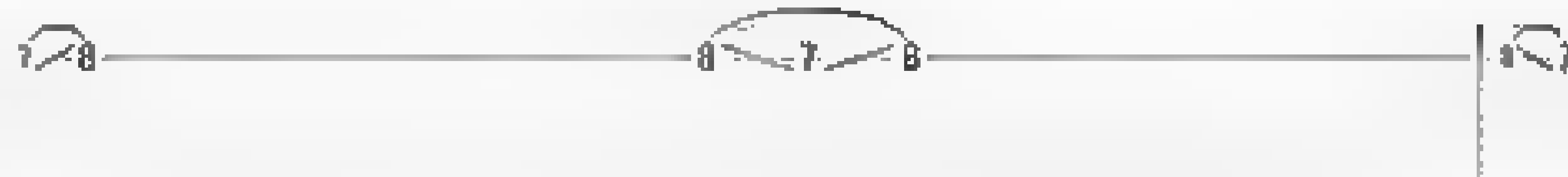
l'

D

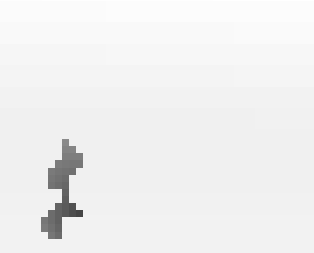


a my land

Gtr 5



Gtr 6



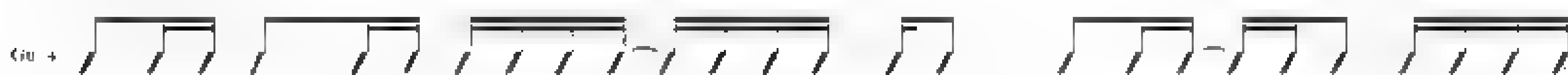
w/ slight dist



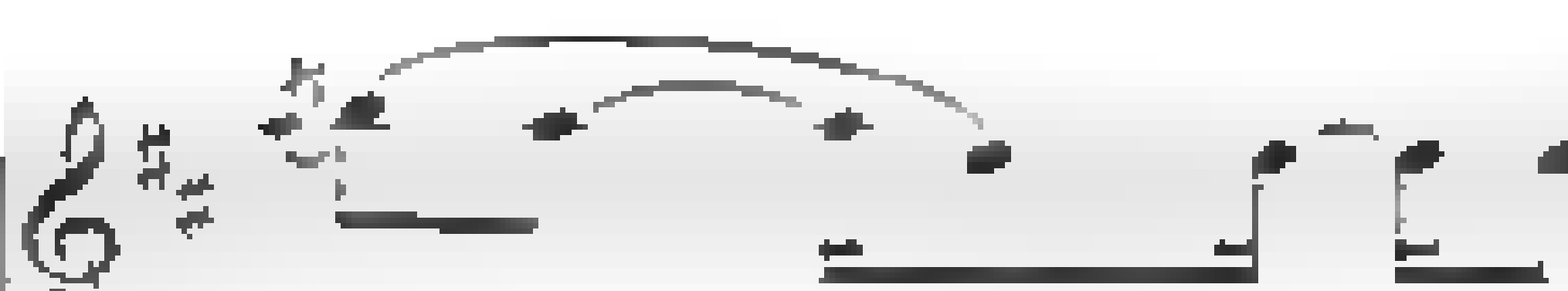
Pre-Chorus

Gtr 5 (bass)

Dadd9



A



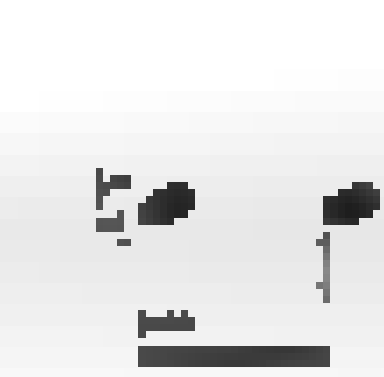
God _____

help__ me

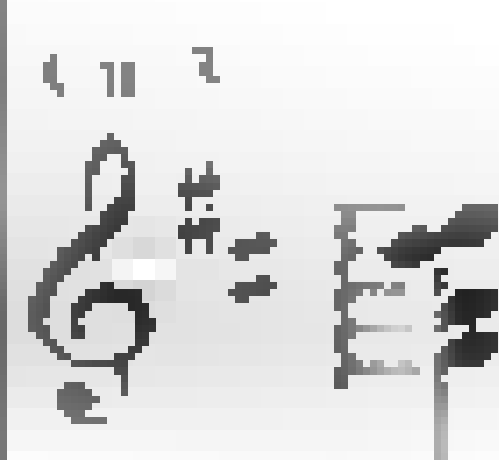
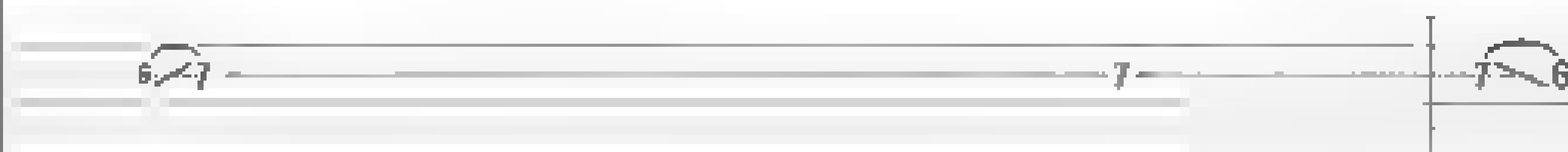


nd this feel

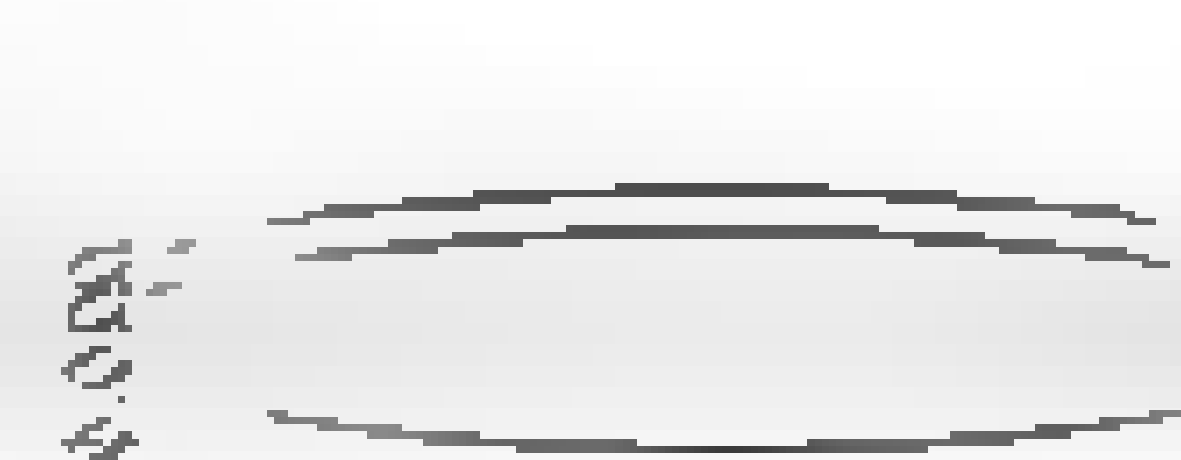
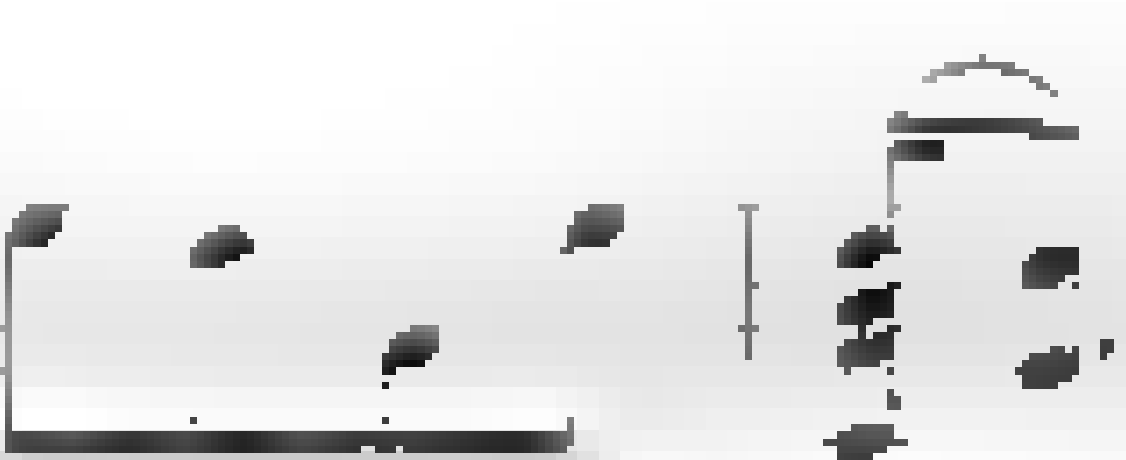
an' _____



'cause I'm



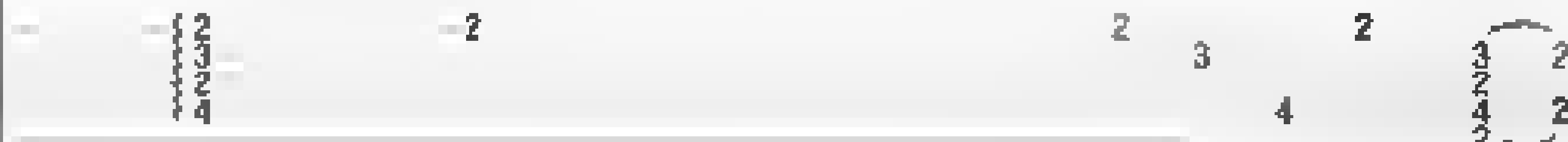
let out



4



2



Chorus (add 9th)

fall - on - at - to piec - es and I can't - get out to bed

Chorus

2/4 5 4/5 3/4 4

Chorus

17

Chorus

mf

Chorus

Chorus w/ Kiff A (1 1/2 times)

Chorus w/ Kiff B (1 1/2 times)

Chorus 4 & 6 times

D 15 D 15 G5

Beg - gars and hang - ers - on try to take you from me

D

Some - one with a Bl - ble in his pock - et cloud - in ev - 'ry - thing you see

15 D 15 G

Beg gars and hang ers on hey!! elup it way

10

Bar 7 your soul in the river cause the end is here or stay or yeah

(

Kit 1

[illegible]



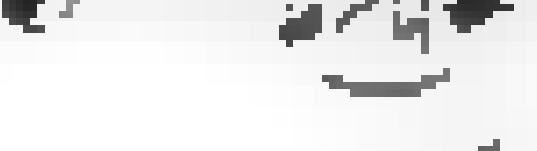



kly 145 5

[illegible]

Include



$$E_{\text{eff}} = \frac{E_0}{1 + \frac{1}{2} \frac{E_0}{E_{\text{eff}}}}$$

Figure	Figure	Figure	Figure	Figure	Figure
					
Figure 1	Figure 2	Figure 3	Figure 4	Figure 5	Figure 6

¹⁰ ארומיטור גלןקקזוק שילן אקציה.

[illegible]

Pre-Chorus

Dadd9

[illegible][illegible]

Verse
Gtr 3 w/ Rhy Fig 3 (2 times)
Gtr 4 w/ Riff B (2 times)

D **Am(add4)** **G**

I don't need you

It seems rock - less

and no - far

D Am(add 4)

Bet ter days _____ are far be hand _____ me _____ Guess

Gtr R (clean)

mf
w/ slide

6 7 8 8 8 7 7 7 6 7

10 10

G D

hat's an - oth - er cross I I. have to hear

8 7 8 7 8 7 8 7 7 7 5 7

7

Gtr R (clean)

C D

(20)

C D

C D

Interlude

Citr 4; w/ Raff B (2 turns)

13

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◀ ▶ ↻ 🔍

Dir 7

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a range of one octave. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is written on a single page with a treble clef and a key signature of one flat.

Citr 3: w/ Rhy Ing. 3

Am(add4)

C

2

⌂ ⌕ ⌕

4 15 16

Bridge

Extra 6 & 7 and

C

D

know that there's a tone and a real soul

Coda

Rhy Fig 6

1st Rhy Fig 6

Rhy Fig 6A

End Rhy Fig 6A

Extra 2 & 3 v Rhy Figs 6 & 6A 2 times

C

G

D

take be gliss and lock it up in six

And

C

G

D

may be I am down but I'm not beat on

Like

C

G

D

an y thing will were born to die

D.S. al Coda

C

G

D

5 4 0 0 4 0 5 0 5 0 0 5 0 0 5 0

C

G

D

O-Coda

For $\gamma = 0$, $E_{\text{eff}} = 0$ and $\gamma = 1$ we have $E_{\text{eff}} = 1$ (see Fig. 1).

end is here to stay

[illegible][illegible]

Free time

Gtrs 2-9 & 10 tacet

Gtr 3 tacet

L5

G

G7

D7

Gtr 5

Gtr 9

Gtr 10

Gtr 11 (dist)

Gtr 3

Gtr 2

Father Hey! *Son What?* *Turn it off?* *Dad, this is the best part!* *Turn it off?* *No!*

D5 E5 D5 E5 D5 E5 G5 E5

p

(9)

PM FM PM FM PM FM PM FM

0 0 7 0 5 0 0 7 0 7 6 7 5 0 0 7 0 5 0 0 5 7 5 7

Car 1 - we Riff A *It's too late for this* *Turn it off?* *Dad, this is the best part! Come on!* *No!*

D5 E5 D5 E5 D5 E5

p

(9)

PM FM PM FM PM FM PM FM

0 0 7 0 5 0 0 7 0 7 6 7 5 0 0 7 0 5 0 0 5 7 5 7

Turn it off now! *No, this is the.* *I wanna listen to it, okay?* *You got things to do tomorrow.*

D5 E5 D5 E5 D5 E5 D5

p

(9)

PM FM PM FM PM FM PM FM

0 0 7 0 5 0 0 7 0 7 6 7 5 0 0 7 0 5 0 0 5 7 5 7

Car 1

p

(9)

PM FM PM FM PM FM PM FM

0 0 7 0 5 0 0 7 0 7 6 7 5 0 0 7 0 5 0 0 5 7 5 7

Ben Now, I'm warning you Turn it off now!

One 2 meet

E5 D5 E5 D5 E5 D5 D E NC

Musical notation for the first system, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a long horizontal line with a fermata, followed by a series of notes and rests. Below the staff, there are guitar fretboard diagrams showing fingerings for the notes E5, D5, E5, D5, E5, D5, D, E, and NC.

Free time

One 2 meet

See "Lead right" "Too late" "Save" "Lost it!"

Musical notation for the second system, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a long horizontal line with a fermata, followed by a series of notes and rests. Below the staff, there are guitar fretboard diagrams showing fingerings for the notes E5, D5, E5, D5, E5, D5, D, E, and NC.

*[Doubled] throughout

Moderately ♩ = 116

NC (E) A/E E E (A5) E A5/D D E (A5) E

Musical notation for the third system, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a long horizontal line with a fermata, followed by a series of notes and rests. Below the staff, there are guitar fretboard diagrams showing fingerings for the notes E5, D5, E5, D5, E5, D5, D, E, and NC.

Rhy. Fig. 1

End Rhy. Fig. 1

Musical notation for the fourth system, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a long horizontal line with a fermata, followed by a series of notes and rests. Below the staff, there are guitar fretboard diagrams showing fingerings for the notes E5, D5, E5, D5, E5, D5, D, E, and NC.

Verse

Gtr 3 w Rhy 1

N.C.(E) A/E E Esus4 E A/E E Esus4 E

1 I took my ba-by on a Sat-ur-day eve-ning. But is that girl with you? Yes, we're one and the same. Now

A

N.C.(E) A/E E

I be-lieve in our fu-ture and a mir-a-cle has hap-pened to-night. Hee, ah

Gtr 3

Rhy, Fig. 2

Chorus

X X 10 10 10-10 10 9
X X 11 11 11 11 9

Esus4

E

B

A

Oh, how I love you, if you're black or white, it don't mat-ter if you're black or white

End Rhy, Fig. 2

Chorus

7 7 7 7 7 9
9 9 9 9 9 9

9 9 9 9 9 9

Interlude

Gtr 3 w Rhy 1

N.C.(E) A/E E Esus4 E A/E E Esus4 E

Chorus

mf

mf

Gtr 4 (acous)

Chorus

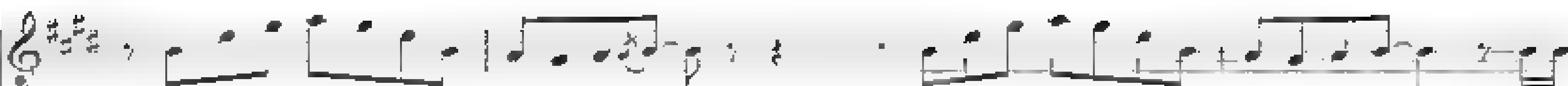
mf

mf

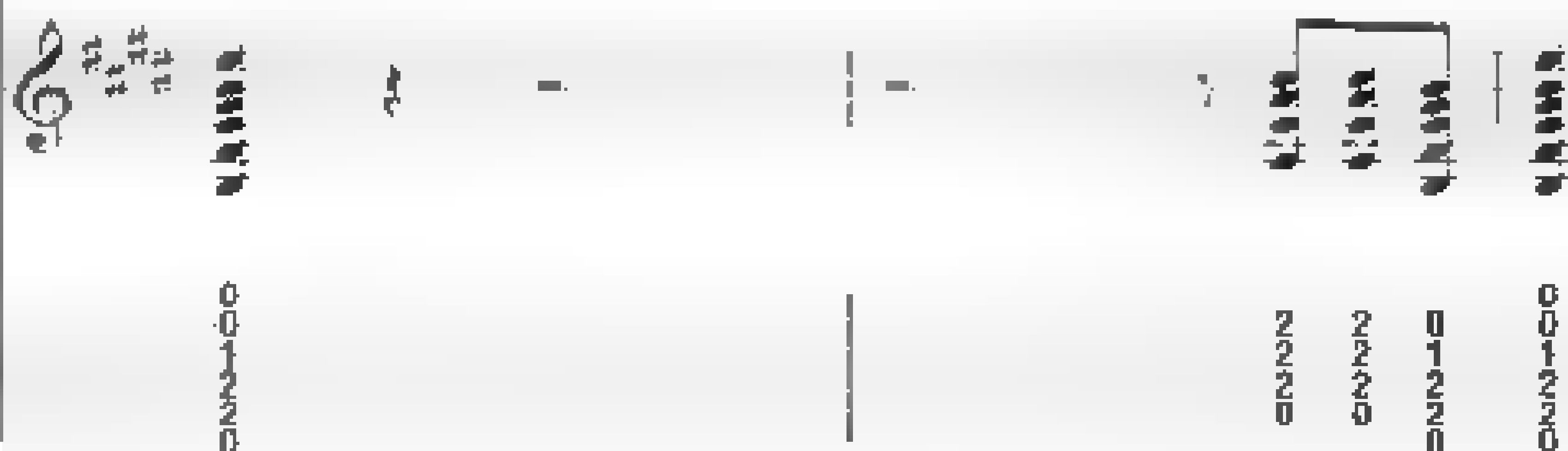
Verse

Git. 3: w/ Rhy. Fig.

E A/E E Esus4 E A E A/E E Esus4 E

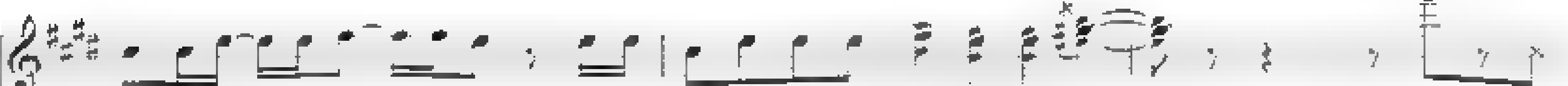


2 They print my mes sage in the sat ur day Sun I had to tell 'em I ain't see end to none And I



Git. 3: w/ Rhy. Fig.

A E A/E E

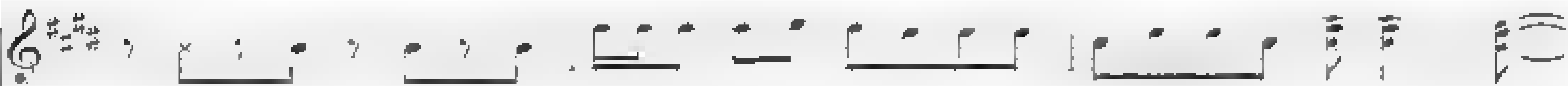


told a - bout e - qual i - ty And it's true, eith - er you're wrong or you're right — Oh, da.



Rhy. Fig. 3

Esus4 E B A



ah but if you're think-in' a - bout my ba - by it don't mat - ter if you're black or white —



End Rhy. Fig. 3



Interlude

Gtr 3: w/ Rhy Fig. 1 (2 times)

E A/E E Esus4 E A E A/E E Esus4 E A E

11001 _ Don't get bad!

A/E E Esus4 E A E A/E E Esus4 E

How low

Bridge

Gtr 4: w/ Rhy Fig. 1 (1st time)

E

I am tired _ of this yell in', I am tired _ of this stuff I am tired _ of this bus-ness. G

E7

A5

when the go-in' gets rough _ I ain't scared of your broth-er. I ain't scared of no sheets

Riff B

End Riff B

0 0 3 0 5 0 3 0 3 X 6 6 0 0 3 0 5 0 5 0 3 2 2 2 2 2

Gtr 3 w/ Riff B
E7

A5

I am I scared of no bod y Don't put your fin ger on me Hey! Pro

End

ice - ion for gangs clubs and na tions caus - in' grief in hum - an re - la tions It's a

Rhy Fig 4

Lead Rhy Fig 4

mf
w clean tone

15 15 15 15 14 14 14 14 14 12 15 X X 15 15 15 14 14 14 14 12

Gtr 5 w/ Rhy Fig 4 (2 times)

lurk war on a glob al scale I'd rath - er hear both sides of the tale, See, it's

me a - bout rac - es, just plac - es, fac - es. Where your blood comes from is where your

NC

space is. I seen the bright get dul - ler I'm not gon - na spend my life be - in' a col - or 3 Don't

15 15 15 15 15 14 14 14 14 12 14 14 14 14 12 14 14 15 12

Verse

Gtr 3: w/ Rhy Fig 2
Gtr 4: sweet

A

Gtr 4: w/ Rhy Fig 3 (2 times)

E

A/E

E

tel me you a greet welcome when I saw you kick in' ant in my eye Hee hee

E sus2

E

B

A

Da sut I you re think in a bout my ha by it don t mat ter if you re black or white

Gtr 3: w/ Rhy Fig 2 (4 or 4 more times)

E

A/E

E

E sus2

E

B

A

I said you re think in a bout be in my ha by it don t mat ter if you re black or white

E

A/E

E

E sus2

E

B

A

I said you re think in a bout be in my ha by it don t mat ter if you re black or white

Chorus

I said you re think in a bout be in my ha by it don t mat ter if you re black or white

Outro

Gtr 3: w/ Rhy Fig 1 (4 3rd times)

E

A/E

E

E sus2

E

A

E

A/E

E

E sus2

E

A

E

Al right, al right, ah ah ah ah ah

Rhy Fig 5

End Rhy Fig 5

I said you re think in a bout be in my ha by it don t mat ter if you re black or white

w/ Voc ad lib to end
 Cur 4 w/ Rhy Fig 5 (3-4 times)

A/E E Esus4 E A E A/E E Esus4 E A I

Yeah, yeah, yeah. Oo. hoo.

Esus4 E A E A/E E Esus4 E A E A/E E

Oo. hoo. Yeah, yeah, yeah.

It's black, it's white. It's tough for you to beat that. It's black, it's white. Woo!

Esus4 E A E A/E E Esus4 E A E A/E E

Oo. hoo. Yeah yeah, yeah.

It's black, it's white. It's tough for you to beat that. It's black, it's white. Woo!

Cur 4 R E

4 4 4 4 2 2 2 2 2 2 2 2

Cur 3

4 4 4 4 2 2 2 2 2 2 2 2

a bar

clock

from Slash - Slash

By The Sword

Words and Music by Slash and Andrew Stockdale

Gtr 2 (Capo X)

Intro

Slow ♩ ≈ 71

N.C.

C5 A5

G5 A5

D5 C5

G5 D5/A

Gtr 1 (Gtr 2s)
(II bar)

musical notation for guitar 1 (Gtr 2s) and guitar 2 (Capo X) for the Intro section. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar 1 part features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The guitar 2 part features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The notation includes a dynamic marking of *mf* and a tempo marking of *Slow ♩ ≈ 71*.

For an example here, see applied harmony

musical notation for guitar 1 and guitar 2 for the Intro section. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar 1 part features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The guitar 2 part features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The notation includes a dynamic marking of *mf* and a tempo marking of *Slow ♩ ≈ 71*.

Verse

A5

C5 A5

G5 A5

D5 C5

G5

D/A

I With the hors es that you ride and the feel - ings left in - side, comes a

musical notation for guitar 1 and guitar 2 for the Verse section. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar 1 part features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The guitar 2 part features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The notation includes a dynamic marking of *mf* and a tempo marking of *Slow ♩ ≈ 71*.

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[illegible][illegible]

² Symbols in parentheses represent chemical names or prefixes to various groups. Symbols above reflect actual soundings, thus, (ayaw) not a 'y' or 'ah'.

Am Em D

Well, they try to make you out ya self all a bunch

Foot Rhy Fig 1

Am D (A) C Am (Em)

At worst by pos sess ions are for for re coiled for and finally it's a

Interlude

CS AS GS AS DS CS GS D/1 2

Intro 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

C5 G/B A5 C5 1

2 They're re

Chorus 1

Chorus 4

Chorus 1 and Chorus 4 musical notation. Chorus 1 includes guitar and bass staves with chords (C5, G/B, A5, C5) and fingerings (0, 3, 0, 3). Chorus 4 includes guitar and bass staves with chords (C5, G/B, A5, C5) and fingerings (0, 3, 0, 3). Both choruses feature a bridge section with a 5/7 time signature and a 5/7 chord.

Verse

C5 A5 C5 A5 D5 C5 C5 D, A

leaving all the hounds... What is lost could still be found... When you

Verse musical notation. The verse includes guitar and bass staves with chords (C5, A5, C5, A5, D5, C5, C5, D, A) and lyrics: "leaving all the hounds... What is lost could still be found... When you". The verse features a bridge section with a 5/7 time signature and a 5/7 chord.

Chorus 4 (bass)

C5 G/B A5 G5 F/A C5 A5 G5 A5

hop up on your feet... you're on the ground. Well, there's

Chorus 4 (bass) musical notation. The chorus includes guitar and bass staves with chords (C5, G/B, A5, G5, F/A, C5, A5, G5, A5) and lyrics: "hop up on your feet... you're on the ground. Well, there's". The chorus features a bridge section with a 5/7 time signature and a 5/7 chord.

Verse
 D, A

Chorus
 D

Chorus
 D

Am

We 1 they try to com- pl-e-ye you but you left it all be- hind

G

End Rhy Fig 2

Chords: 3 (4 4 4) 2 (1 1 2) means

D

All world ly pos- ses- sions are left for a col- lec-

F

Am

now for a day it's all gone

G

G#

Chords: 3 6 1

Interlude

Am

D7

F

Rhy Fig 1

Fig. 2

Drum

Whow

End Rhy. Fig. 3

Fig. 3

Drum

Whow

Chorus 1 & w. Rhy. Fig. 3

Am D7 F D7

Fig. 4

Drum

Guitar Solo

Am F A

mf

w. dist. R, wah-wah

***Played behind the beat**

Fig. 5

Drum

Riff A

mp

let ring

Fig. 6

Drum

Rhy. Fig. 4

Am6

4 4 5 5 7 5 8 10 10 10 9 0 19 10 9 7 9 7 5 5 7 5

Am6

4 0 4 1 2 4 0 1 2 4 1 2 4 0 1 2 3 0 3 2 3 1 3 0 3 1

Am6

4 0 4 1 2 4 0 1 2 4 0 1 2 3 0 3 2 3 1 3 0 3 1

Am6

4 5 5 12 10 13 13 10 12 13 13 13 12 12 12 12 12 12

Am6

14 12 12 12 13 17 13 12 13 12 8 12 8 7 8 7 10 9 8 10

Am6

4 5 5 12 10 13 13 10 12 13 13 13 12 12 12 12 12 12

D

Key

Am

Key

D

Key

*Played behind the head

Am

Ho. _____ with the

Key

Exers 3 & 4

\ erase

5. 15. 1991

C A 3

15

b c

4.4 DJ: #

Explain the following:

$\epsilon_{\text{eff}} = 42.4 \pm 0.1$

C5 C/R

A5

4.5

me you then to leave

5 4 2 0 2 0

that he had

2 2 2 2 2 0 2 0 2

Chorus

L

1

4

We thank thee for thy word to us and thy word.

1

L

We'll have try to catch you, but you let it all be heard

1

A) world by his side stays

B) for re - so - low

C) and so al - ly - as all

D) gone

for 4

Outro

C A5 (5) A5 D C G D/F#

Who

C G/B A5 G5 I

5 4 2-8 2 0 2 3 7 5 7 7 5 5 7 6 7 5 7 5 7

C G/B A5 G5 I

5 4 2-8 2 0 2 3 7 5 7 7 5 5 7 6 7 5 7 5 7

C A5 G5 A5 D C G D/I # C G/B A5 G5 1-5

oh

C A5 G5 A5 D C G D/I # C G/B A5 G5 1-5

C A5 G5 A5 D C G D/I # C G/B A5 G5 1-5

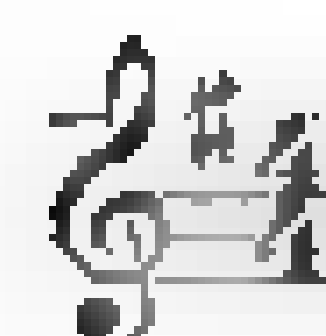
slide down 1/2 step
low to high) $\text{Ab-Ab-Db-(Ab-Db-Eb)}$

Intro

Moderately slow $\text{♩} = 76$

Spoken: What we've got here is a failure

(10 sec.)



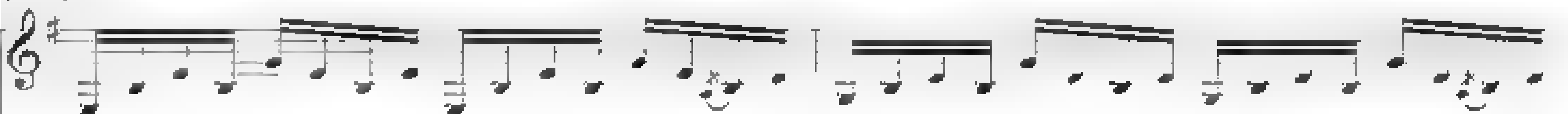
to communicate

Some men

you just can't reach

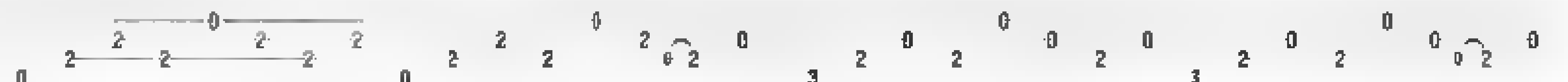
so you

Enter 1 EAD
(acous.) RITA



mf

let ring throughout



get what we had here last week

which is the way he wants it

Well

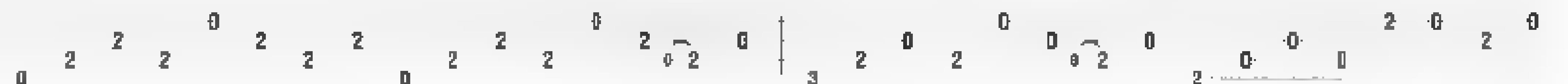
he gets it!

Enter

G

DAD

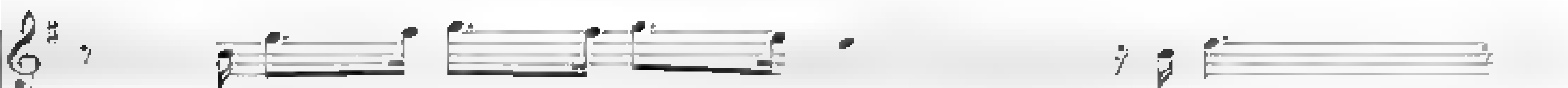
End RITA



N' I don't like it any more than you men

Enter

G



Whistled

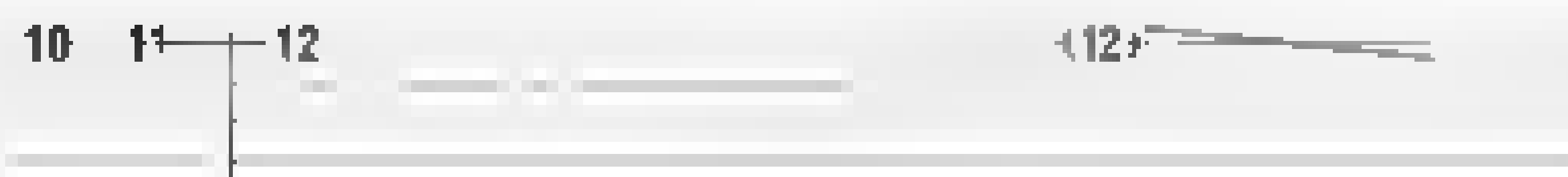
Enter 2 RITA



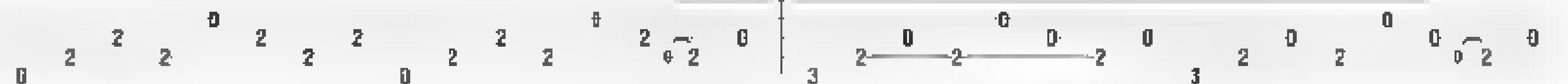
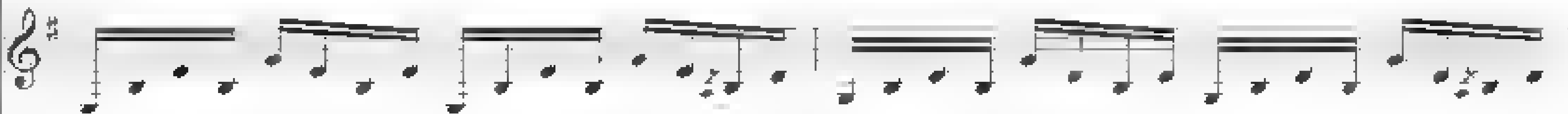
mf

w/ clean tone

12



Enter 1



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Intro

Whisper

End Riff B

12 10 10-11 12 10 8 7

Verse

End

1 Look at your young men fight ing

look at your wom - en cry - ing

End Fill 1

End

Look at your young men dy ing

the why they've al ways

done be fore

Interlude

End

mp

to run

to run

*Doubled throughout

E5

all these things are swept a side by bloody hands from our eyes and by the ad

all these things are swept a side by bloody hands from our eyes and by the ad

all these things are swept a side by bloody hands from our eyes and by the ad

all these things are swept a side by bloody hands from our eyes and by the ad

all these things are swept a side by bloody hands from our eyes and by the ad

all these things are swept a side by bloody hands from our eyes and by the ad

E5

washed a way by your gentle side And his cry and the scars of our city and wars

washed a way by your gentle side And his cry and the scars of our city and wars

washed a way by your gentle side And his cry and the scars of our city and wars

washed a way by your gentle side And his cry and the scars of our city and wars

End Rhy. Fig. 1

washed a way by your gentle side And his cry and the scars of our city and wars

washed a way by your gentle side And his cry and the scars of our city and wars

End Rhy. Fig. 1A

Guitar Solo

• $\epsilon + \delta \leq \delta$ is falsey if $\epsilon \leq 0$ and $\delta > 0$

ES
 C#5
 E5
 1 2 3 4 5 6 7 8 9 10 11 12

f
 * = war pedal

1 0 0 1 0 0 3 0 0 3 0 0 0 0

2 0 0 3 0 0 0 0

*0 = pedal open (we up); + = pedal closed (we down)

*0 = pedal open (we up); + = pedal closed (we down)

Bridge

G Bm7b6 Em

bars 5 & 6 repeat

black arm + hand _____ when they shot the man _____ who said, "Peace could last for - ev - er"? _____ And in my

Gtr. 7
 8/7
 *Vol swell
 **Chrs + & 4
 0 0 3 0 0 2 4 0 4 3 0 4 0
 -3
 0 2 0 2 2 2 0 2 2 0 0 6 2 0
 **Composite arrangement

Case 6

2017

2018

2019

2020

2021

2022

2023

2024

2025

2026

2027

2028

2029

2030

2031

2032

2033

2034

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2165

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2168

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2200

2201

2202

2203

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2207

2208

2209

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2211

2212

2213

2214

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2222

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2240

2241

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2243

2244

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2247

2248

2249

2250

2251

2252

2253

2254

2255

2256

2257

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2311

2312

2313

2314

2315

2316

2317

2318

2319

2320

2321

2322

2323

2324

2325

2326

2327

2328

2329

2330

<

G

Bm7b6

Em

C

Dsus2

first men-o - ries they shot a Ken-ne - dy and I went numb when I learned to see So I

Gtr 1 & 4

(Gtr 1 & 4 & 7)
Our 7 to be Fw clean tone played mp.
Complete arrangement on.

G

Bm7b6

Em

nev - er fell for Vi - et - nam, we got the walk of D C to re-mind us all that you

G

Bm7b6

Em

C

D

get trust free again when it's not in your hands when every body's fight in for their promised land, an I

Gtr 1 & 4 & 7

Gtr 5

Chorus

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

4.5

D5

ES

I don't need your civil war.

(10) + Ethy 14, 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a bass clef and a key signature of one flat. The second system continues the vocal line and piano accompaniment. The piano part features a prominent bass line with a double bar line and a repeat sign. The vocal line ends with a final note and a fermata.

Case 5: Hwy. 24

65

135

E5

C

D

It feeds the rich while it bur-ies the poor

Ind 545, #2g. 2

Instrument	Staff 1	Staff 2	Staff 3	Staff 4	Staff 5	Staff 6	Staff 7	Staff 8
Violin								
Violoncello								
Flauto								
Clarinete								
Fagotto								
Oboe								
Coro								
Organo								
Pianoforte								
Chitarra								
Basso								
Batteria								
Altri								

End khy: Flg. 24

Model	Architecture	Input	Output	Loss	Accuracy
Model 1	1D CNN	128x128x3	1000	0.001	99.9%
Model 2	2D CNN	128x128x3	1000	0.001	99.9%
Model 3	3D CNN	128x128x3	1000	0.001	99.9%
Model 4	4D CNN	128x128x3	1000	0.001	99.9%
Model 5	5D CNN	128x128x3	1000	0.001	99.9%
Model 6	6D CNN	128x128x3	1000	0.001	99.9%
Model 7	7D CNN	128x128x3	1000	0.001	99.9%
Model 8	8D CNN	128x128x3	1000	0.001	99.9%
Model 9	9D CNN	128x128x3	1000	0.001	99.9%
Model 10	10D CNN	128x128x3	1000	0.001	99.9%

Exs 4 & 5 w/ bly gs 2 & 2 v

G5

B5

E5

You're pow-er-ful, but you're still in so-lid-ity, a' but you're cry-ing, you're not a fresh

G5

B5

E5

C

D

I don't need your civ-il war Oo, no, no, no, no

Guitar Solo

G5

B5

E5

w/ wah wah
hold bend
screaky guitar

*Used as filter

5 4 3 2 1 0 2 1 0 2 1 0

5 4 3 2 1 0 2 1 0 2 1 0

G5

E5

G5

E5

G5

B5

E5

verse

Ctrs 1 & 7 w/ Riff A (2 times)

[illegible]

Hand	Instrument	Staff	Notes	Measure
Left	Piano	1	C4, E4, G4	1
Right	Piano	1	C4, E4, G4	1
Left	Piano	2	C4, E4, G4	2
Right	Piano	2	C4, E4, G4	2
Left	Piano	3	C4, E4, G4	3
Right	Piano	3	C4, E4, G4	3
Left	Piano	4	C4, E4, G4	4
Right	Piano	4	C4, E4, G4	4
Left	Piano	5	C4, E4, G4	5
Right	Piano	5	C4, E4, G4	5
Left	Piano	6	C4, E4, G4	6
Right	Piano	6	C4, E4, G4	6
Left	Piano	7	C4, E4, G4	7
Right	Piano	7	C4, E4, G4	7
Left	Piano	8	C4, E4, G4	8
Right	Piano	8	C4, E4, G4	8
Left	Piano	9	C4, E4, G4	9
Right	Piano	9	C4, E4, G4	9
Left	Piano	10	C4, E4, G4	10
Right	Piano	10	C4, E4, G4	10
Left	Piano	11	C4, E4, G4	11
Right	Piano	11	C4, E4, G4	11
Left	Piano	12	C4, E4, G4	12
Right	Piano	12	C4, E4, G4	12
Left	Piano	13	C4, E4, G4	13
Right	Piano	13	C4, E4, G4	13
Left	Piano	14	C4, E4, G4	14
Right	Piano	14	C4, E4, G4	14
Left	Piano	15	C4, E4, G4	15
Right	Piano	15	C4, E4, G4	15
Left	Piano	16	C4, E4, G4	16
Right	Piano	16	C4, E4, G4	16
Left	Piano	17	C4, E4, G4	17
Right	Piano	17	C4, E4, G4	17
Left	Piano	18	C4, E4, G4	18
Right	Piano	18	C4, E4, G4	18
Left	Piano	19	C4, E4, G4	19
Right	Piano	19	C4, E4, G4	19
Left	Piano	20	C4, E4, G4	20
Right	Piano	20	C4, E4, G4	20
Left	Piano	21	C4, E4, G4	21
Right	Piano	21	C4, E4, G4	21
Left	Piano	22	C4, E4, G4	22
Right	Piano	22	C4, E4, G4	22
Left	Piano	23	C4, E4, G4	23
Right	Piano	23	C4, E4, G4	23
Left	Piano	24	C4, E4, G4	24
Right	Piano	24	C4, E4, G4	24
Left	Piano	25	C4, E4, G4	25
Right	Piano	25	C4, E4, G4	25
Left	Piano	26	C4, E4, G4	26
Right	Piano	26	C4, E4, G4	26
Left	Piano	27	C4, E4, G4	27
Right	Piano	27	C4, E4, G4	27
Left	Piano	28	C4, E4, G4	28
Right	Piano	28	C4, E4, G4	28
Left	Piano	29	C4, E4, G4	29
Right	Piano	29	C4, E4, G4	29
Left	Piano	30	C4, E4, G4	30
Right	Piano	30	C4, E4, G4	30
Left	Piano	31	C4, E4, G4	31
Right	Piano	31	C4, E4, G4	31
Left	Piano	32	C4, E4, G4	32
Right	Piano	32	C4, E4, G4	32
Left	Piano	33	C4, E4, G4	33
Right	Piano	33	C4, E4, G4	33
Left	Piano	34	C4, E4, G4	34
Right	Piano	34	C4, E4, G4	34
Left	Piano	35	C4, E4, G4	35
Right	Piano	35	C4, E4, G4	35
Left	Piano	36	C4, E4, G4	36
Right	Piano	36	C4, E4, G4	36
Left	Piano	37	C4, E4, G4	37
Right	Piano	37	C4, E4, G4	37
Left	Piano	38	C4, E4, G4	38
Right	Piano	38	C4, E4, G4	38
Left	Piano	39	C4, E4, G4	39
Right	Piano	39	C4, E4, G4	39
Left	Piano	40	C4, E4, G4	40
Right	Piano	40	C4, E4, G4	40
Left	Piano	41	C4, E4, G4	41
Right	Piano	41		

Look at the world we're spinning

Look at the world we're killing

On way we've always done before

Er G

Look at the leaders we've followed.

Em G D/F#

Look at the lies we've swallowed and I don't want to hear no more

Dist. 4 & 5 w/ky tips 1 & 1A

AS A5#11 D.S. al Coda

My hands are tied

Coda

Guitar Solo

Dist. 4 & 5 w/ky tips 1 & 1A

E5 G5 F#5

Wah wah wah

E5 G5 D G5 F#5 E5

dearly girls

G5
F#5
E5

leisure

Interlude
Double-time feel
Spoken We practice selective annihilation of mayors and government officials

G5
D
A5
B/A
C5/A

leisure

+ & <

leisure

For example, to create a vacuum. Then we fill that vacuum
as popular war advances. Peace is closer
End double-time feel

D5/A
E5/A
C5/A

leisure

Chorus
 4 on 4 & 5 w/ Rhy 1 gas 2 & 2A (1 1/2 times)
 G5 B5 E5

I don't need your civil war

G5 B5 E5 C D

It feeds the rich while it starves the poor

G5 B5 E5

You're power hungry soldiers in a human grocery store Air that fresh!

G5 B5 E5 C D

I don't need your civil war No no no no no no no no no no

Cap 4

No no no no no no no no no no

Cap 5

No no no no no no no no no no

*Gradually into PM

E.5

You're pow - er - hun - gry, sell - in' sol - diers in a hu - man gro - c'ry store, Ain't that fresh

(I don't need your civil war, no, no, no, no, no, no, no, no, ah, no, ah.)

dir S; w/ Rhy Ing 3A (2 times)

Year	1980	1985	1990	1995	2000	2005	2010	2015	2020
------	------	------	------	------	------	------	------	------	------

*מ.י. אקדמי-אקדמי

14

24 24 17 12 12

41:

wha

15 12 15 13 2 15 12 15 13 12 14 12 13 12 15 15 14 15 14 12 14 12 14

Spoken What's so civil 'bout war an - y - way?

Whistled -

Whistled

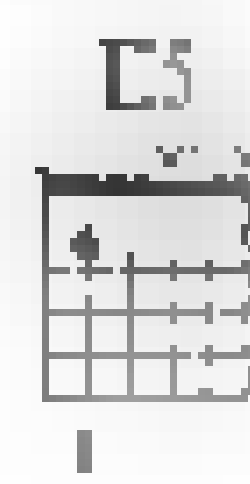
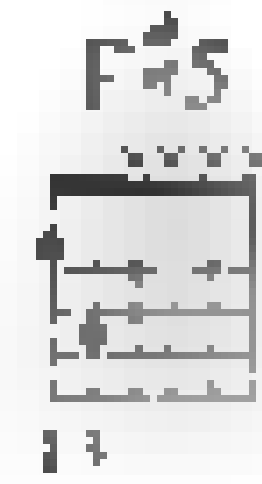
Begin fade

Fade out

from Velvet Revolver - Contraband

Dirty Little Thing

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Keith Nelson, Slash, Peter Franklin and Antony Newton



Intro

Moderately fast ♩ = 168

*F#5

G5

A

Bb

Rhy. Fig. 1

(Dr. 1 (first))

mf

TAB

0 5 0 5 0 7

*Chord symbols reflect implied harmony

(Dr. 1 w/ Rhy. Fig. 1)

A5

G

A

G

E5 G5

A

Bb

A5

G

A

G

End Rhy. Fig. 1

(Dr. 2 (first))

8 16

p *mf*

End Rhy. Fig. 1

7 8 8 6 0 5 0 7 0 5 0 7 5 5

7 8 8 6 0 5 0 7 0 5 0 7 5 5

Pickup

**Vowel swell

E5 G5

A

Bb

A5

G

A

G

E5 G5

A

Bb

A5

E b5

Rhy. Fig. 2A

End Rhy. Fig. 2A

f

Rhy. Fig. 2A

0 5 0 7 0 8 0 7 0 5 0 7 5 5

0 5 0 7 0 8 0 7 0 5 0 7 5 5

Rhy. Fig. 2

End Rhy. Fig. 2

f

Rhy. Fig. 2

0 5 0 7 0 8 0 7 0 5 0 7 5 5

0 5 0 7 0 8 0 7 0 5 0 7 5 5

P.M. -----

Verse

Intro Ctr 1 w/ Rhy Fig 1 (4 times)
End Intro Ctr 1 w/ Rhy Fig 1 (4 times)

ES G5 A Bb A5 G A G ES G5 A Bb A5 G A G

1 Can't stop drink-in, must a been up-pin this eve - am'
2 Can't stop drink-in, I'm cold, kick-in' and bleed - in'

My
The

Rhy Fig 3

End Rhy Fig 3

Ctr 2 w/ Rhy Fig 3

ES G5 A Bb A5 G A G ES G5 A Bb A5 G A G

mind is rac-in de-mons, all of my feel-ings are numb
we're a-mule in feel-ings and all of my memories are gone

Half-time feel

A5 A(#4) A natural 4

Yeah, when I roll with my head n' bc

RHY A

End RHY A

Rhy Fig 4

End Rhy Fig 4

*Composite arrangement

Rhy Fill 1

Ctr 1

Str 1 & 2: w/ Rhy 1 Fig 4
Ctr 3: w/ P 1 A

A5 A(#4) Asus4

wind and I feel like a king the

Str 1: w/ Rhy 1 Fig 4 + mes.
Ctr 2: w/ Rhy 1 Fig 3 (2 times,
2nd time Ctr 3: w/ P 1 A

E5 G5 A Bb A5 G A G E5 G5 A Bb A5 G A G

Dead men wish - in they had got - ten to - geth - er with you girl But you re a

E5 G5 A Bb A5 G A G E5 G5 A Bb A5 G A G

dirt - y lit - tle li - ar with a mes - sage of ob - ses - sion to come You got your

Pre-Chorus

C5 A5

head in the clouds and your world's up side down

Str 1

Let me see you

Ctr 2

Let me see you

Fig 1

Ph. 7 min.

Ctr 3

Let me see you

mp

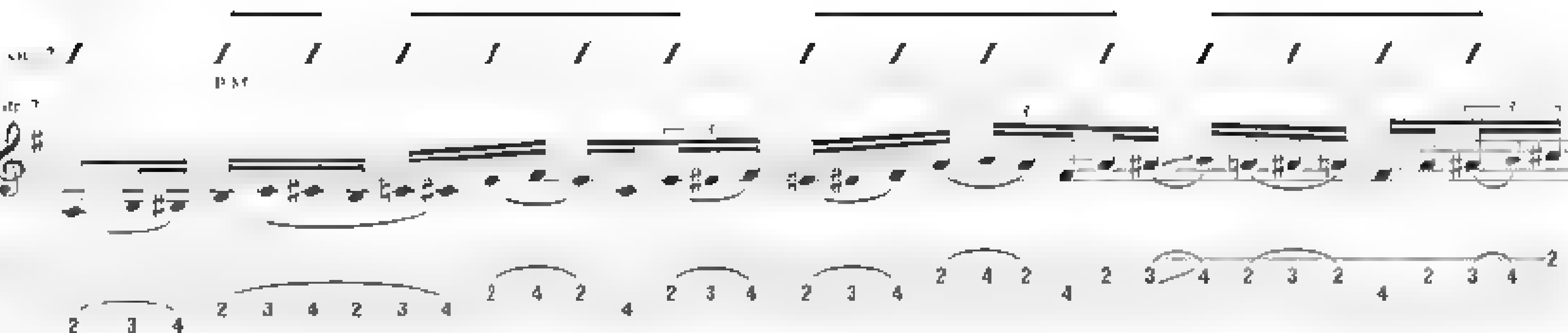
*Tap w/ edge of pick

Guitar Solo

F#5

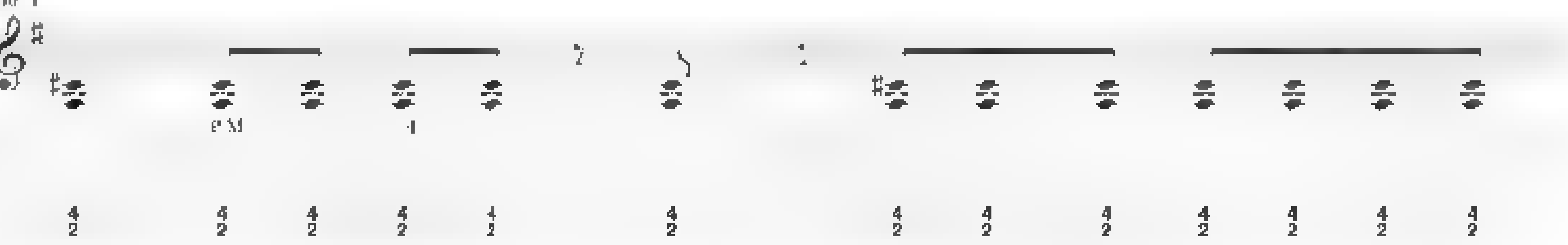
SOLO

PM

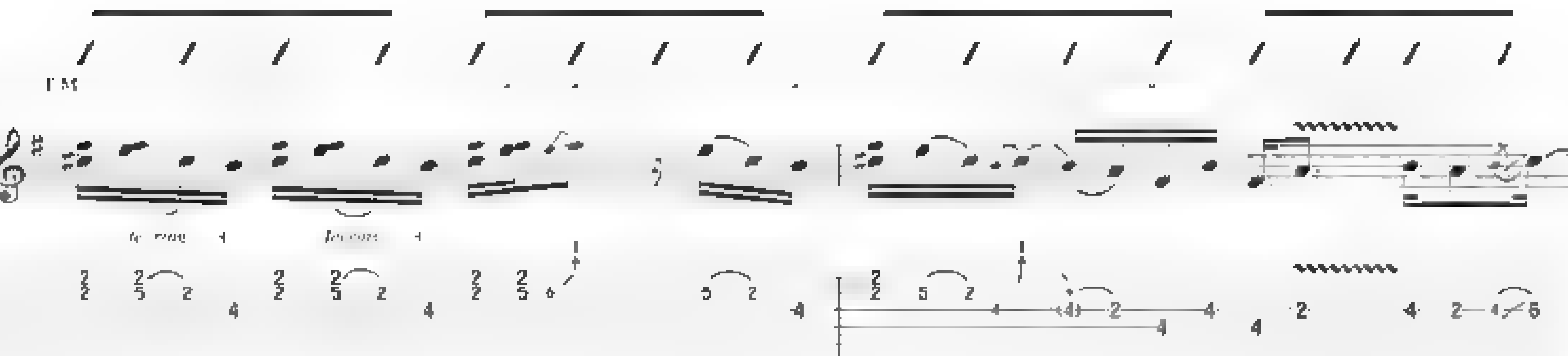


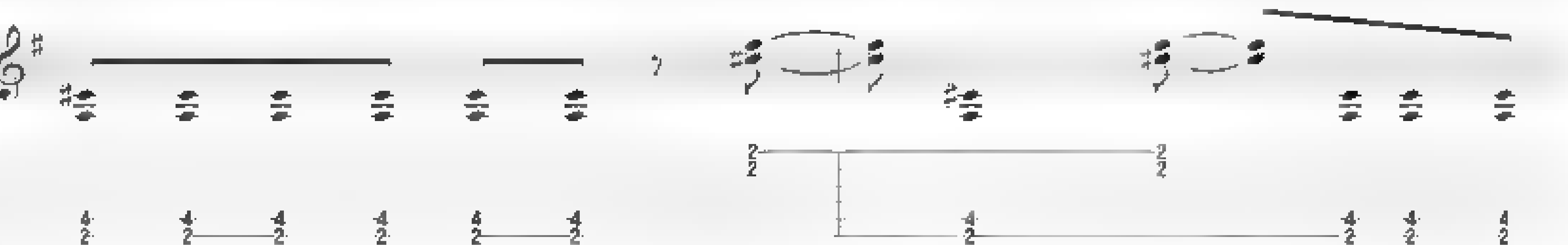
Gtr 1

PM

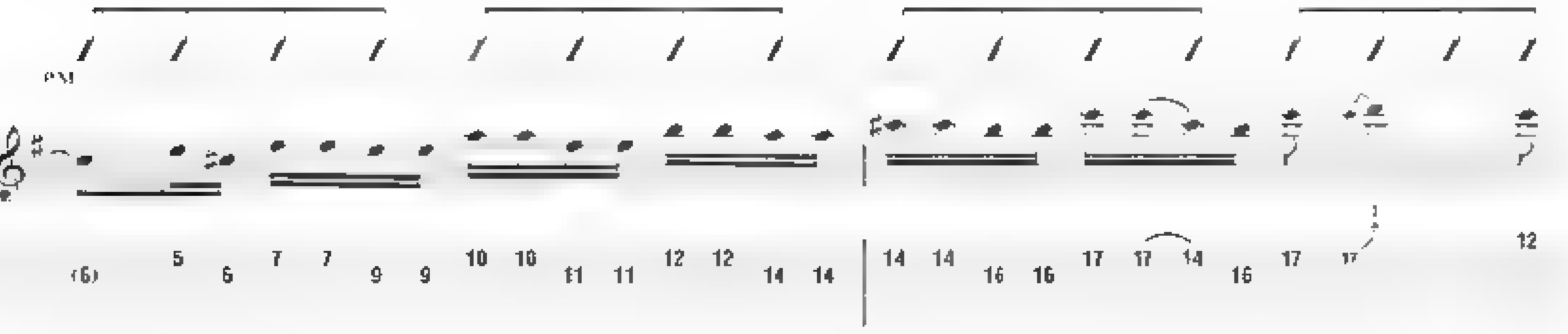


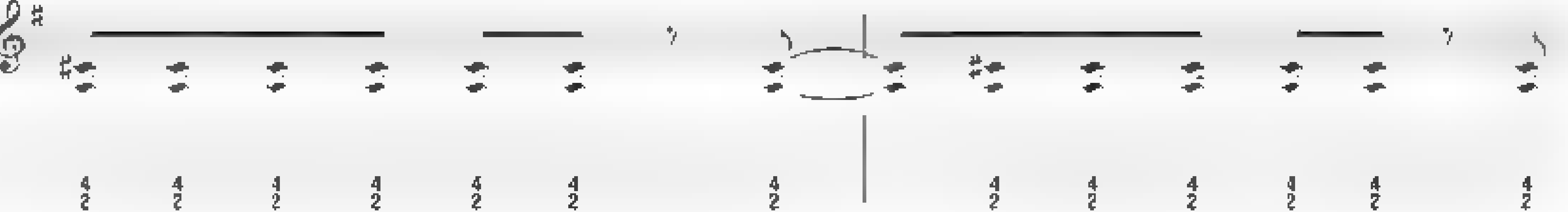
PM





PM





PM

14 17 14 17 14 16 14 17 16 14 16 14 16 14

*[Please be kind, be kind]

4 2 4 2 4 2 4 2 4 2 4 2 14 16

Gtr 1 w Rhy Fig 3 (2 times)

E5

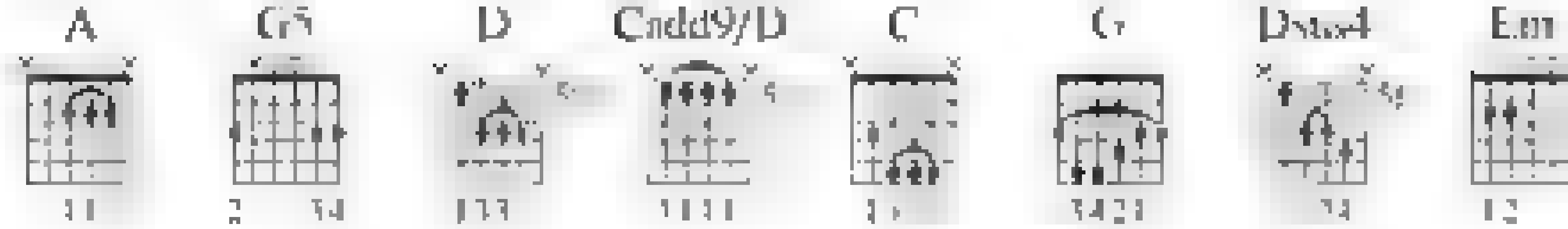
15 14 12 14 12 15 12 15 14 15 14 12 14 12 15 12 15 14 15 14 12 14 12 14 12 11 14 12 14 11 12 11

PM

14 11 12 14 11 12 11 14 11 9 10 9 10 9 7 10 7 9 10 9 7 9 9 11 12 9 7 7

PM

12 12 12 12 12 12 15 14 12 14 12 15 12 15 12 15 14 12 12



Tune down 1/2 step
(low to high) B-A-D-G-E-A-B

Intro

Moderately slow ♩ = 67

Intro 1 (clean) Rhy. Fig. 1

Chords: D, C, G, C

mf w/ reverb let ring throughout

End Rhy. Fig. 1

TAB: 2 3 2 0 4 2 3 2 0 4 0 0 0 1 0 2 0 3 0 2 3 2 0

Intro 1 (continued)

Chords: D, C, G, C

TAB: 2 3 2 0 4 2 3 2 0 4 0 0 0 1 0 2 0 3 0 2 3 2 0

Intro 2 (solo)

mp w/ delay

10 (10) 8 10

***for a phr. note or generation w/ multiple repeats

Verse

Intro 1 w/ Rhy. Fig. 1 (3 times)

Chords: D, C, G, C D

1 It's been a long year since you've been gone I've been a lone here

8 10 (10)

C **G** **C** **D** **C** **G** **C**

I've grown old I'll be piec es I'm fall a

D **C** **G** **A**

I'll be piec es and I'm still all-in' I v-ry time I m

Pre-Chorus
C 5 & 7 fret

Rhy. Fig. 2 **End Rhy. Fig. 2** **Gtr 3 (d st)**

Ar. 2 **Rhy. Fig. 1** **Gtr 4 (dis)**

G5 **D** **G5** **A** **G5** **A** **G5**

fall in' down All a lone I fall to pec es

End Rhy. Fig. 3

Interlude

D

C

G5

End R (ITA)

Rhy. Fig. 4

End Rhy. Fig. 4

Rhy. Fig. 4A

End Rhy. Fig. 4A

D

C

G5

End Rhy. Fig. 5

Rhy. Fig. 5

End Rhy. Fig. 5A

Rhy. Fig. 5A

Chorus
Gtrs. 1 & 4: w/ Rhy. Figs. 4 & 4A (3 times)

D C G5 D C G5

Every time I'm fallin' down — Al-a-lone I fall — to pieces —

Gtrs. 3 & 4: w/ Rhy. Figs. 5 & 5A

D C G5 D C G5

Every time, I'm — fallin' down — Al-a-lone I fall — to pieces —

Bridge
Bm

All the years I've tried

G

With heart to

Gtr. 6 (clean)

mf
w/ chorus
les ring throughout

4 3 4 0 3 3 4 3 4 0 3 4 3

5 4 3 4 0 3 4 3 5 4 3 4 0 3 4 3

Gtr. 7

4 4 2

4 4 2

Bm

And wif the mem-ries die

G

I'm waitin' for

4 3 4 0 3 3 4 3 4 0 3 4 3

5 4 3 4 0 3 4 3 5 4 3 4 0 3 4 3

4 4 2

4 4 2

A

Gtr 3

And will I find you? And can I find you?

4 3 4 0 3 4 3 4 3 4 0 3 4 3 | 2 2 2 3 2 2 2 2 2 2 3 2 2 0

front in circles

G5

We're fall - ing down , no fall ing

5 5 4 3 5 5 4 3 5 4 5 | 5 5 4 3 5 5 4 3 5 4 5

Guitar Solo

Gtr 4 w Rhy Fig 3A & 3 times

Gtr 5 time

D

Cadd9/D D

C

G

End Rhy Fig. 6

Rhy Fig. 6

17 17 17 (17) 17 | 17 17 (17) 15 17 16 15 17 (17)

Intro 3 w/ Kly. Fig. 3

D **Cadd9 D D** **C** **G**

20 19 20 18 10 19 17 19 17 16 17 16 17 15 14 16 14 16 14 14 15

D **Dsus4 D** **C** **G** **G**

14 14 14 16 15 16 17 17 15 17 16 15 16 15 15 15 15 14 15 14 14 15 14 15 15 15

Ean **G5** **A** **G5**

12 12 12 12 15 16 12 12 15 16 16 12 15 14 14 15 15 15 15 15 14 15

Intro 4

12 12 12 12 15 16 12 12 15 16 16 12 12 15 16 16 12 12 15 16 16 12 12 15 16 16

Chorus


Intro 3 w/ Kly. Fig. 3 (3 times)
 Intro 4 w/ Kly. Fig. 4A (7 times)

D **C** **G5** **D**


14 14 14 14 15 16 17 15 17 16 15 16 15 15 15 15 14 15 15 14 15

Every time I see you down A! a-lone I [a]


D




Al fine



fal



t



me

c

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. The second system continues the melody. The lyrics 'The Rose Tree' are written below the staff. The score is a simple, single-melody piece.

Currywrigging 4A: Thanks
for your feedback

D C

Every time in

G5 D

Get on down

A1 5 time 1 (all)

o prece ex
I v ry one I am
fal n down.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 14, and the second system contains measures 15 through 28. The score is written for a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The melody features a mix of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of chords and single notes, with some measures featuring a wavy line indicating a tremolo or rapid vibration. The lyrics 'The Rose Tree' are written below the vocal line, with some words appearing in a stylized font. The score is marked with 'C. 17' and 'C. 18' at the beginning of the first and second systems, respectively. The piece concludes with a final chord in measure 28.

from Slash

The Godfather (Love Theme)

from the Paramount Picture THE GODFATHER

By Nino Rota

Slowly ♩ = 66

Sheet music for guitar, featuring the Love Theme from The Godfather by Nino Rota. The music is in 4/4 time, marked "Slowly" with a tempo of 66 beats per minute. The key signature is one flat (B-flat).

The score is divided into four systems, each containing a guitar staff and a fretboard diagram. The guitar staff includes notes, rests, and dynamic markings (mf, w/ div). The fretboard diagram shows fingerings (1-4) and string numbers (1-6).

System 1: Chords Dm, Gm, Dm. Fingering: 10, 10, 13, 12, 10, 13, 10, 10/12, 10, 11, 13, 10, 10, 10, 13.

System 2: Chord Gm. Fingering: 12, 10, 13, 10, 12, 10, 10, 9, 8, 6, 9, 8, 6, 9.

System 3: Chords Dm, Asus4, A7, Dm. Fingering: 10, 11, 10, 13, 10, 11, 10, 5, 6, 7, (7), 10, 10, 9.

System 4: Chords C, F, Gm. Fingering: 8, 12, 8, 11, 10, (10), 10, 9, 8, 11, 8.

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Asus4 A Dm Em

10 10 10 10 13

12 10 13 12 13/15 13 15 13 12 13 12 13 12 15 12

Dm

14 15 11 14 11 10 11 10 11 10 12 14 11 12 10 11 10 12 10 13 12 13 12 10 13

Asu Em

12 13 10 12 10 13 10 13 15 12 13 12 12 15 15 15 15 15 13 15 13 15 15 15 15 13 15 13 12 13 12 15 15

Em

15 15 15 13 14 15 13 10 10 13 10 13 11 11 13 11 10 11 10 11 10 12 12 10 12 10 9 12

Dm

10 12 9 10 12 9 10 12 10 11 10 12 10 11 13 10 13 13 13 13 15

Asus4 **A** **Dm**

15 15 (15) 13 15 15 (15) 13 15 13 15 13 12 14 15 (15) 15 1 1/2 / 15

C **I**

13 15 (15) 11 15 11 10 10 11 13 10 11 12 10 10 10 9 11

Gm **Asus4** **A**

10 12 10 12 10 12 12 10 12 12 13 12 (12) 10 12 12 / 14 13 14 15 13 14 15 15 13 15 13 15 13 13 15

Dm **Gm**

17 15 17 15 13 15 17 15 17 15 13 15 17 15 17 15 13 15 17 15 17 15 13 15 17 15 17 15 13 15 13

Dm **Asus4**

(13) 18 18 17 18 17 18 17 15 17 15 18 17 15 18 17 15 17 14 15 18 15 15 18 15 18 15 14 15 17 17

Gm

Andante

14 12 12 (12) 28 20 20 (20) 18 19 20 18 20 20 20 (20) 18 20 17 20

Dm

Free time

Asus4

18 20 17 18 19 17 17 19 17 19 17 15 17 15 17 15 14 14 17 12 14 12 10 12 10 9 10 9 11 10 11 10 8 10 8

10 9 12 10 9 12 10 9 12 10 9 12 10 8 12 10 8 10 9 7 8 7 8 10 8 7 10 8

A tempo

N.C.(Dm)

Free time

Dm

A

7 7 7 6 7 7 10 9 7 10 7 9 7 8 8 10 16 12 9 10 12 14 15 14 17

15 14 15 18 19 21 22 21 18 19 19 19

from Slash Gotten

Words and Music by Slash and Adam Levine

Intro

Slow ♩ = 65

C#m7

Riff A

Asus2

Gtr 1: Clean

mp

getting through again

* Chord symbols reflect implied harmony

Esus2

Badd4

Cadd#4

End Riff A

** 10: Quick Finger Flick
Collapsing to one note

Verse

Gtr 1: w/ Riff A 1-2 times

C#m7

Asus2

Esus2

Badd4

Cadd#4

C#m7

Asus2

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Esus2 Badd4 Aadd9

dore, froz - en with fear I'm out - ta love, but I'll take it from the past.

Ch 1

E Badd4 Aadd9

All out - ta words 'cause I'm sure it - 'll nev - er last,

Riff B

C#m7 B5 A B7sus4

Oh

End Riff B

Chorus

E
E⁷9d
E
B
B⁷9sus4
B

And I've been say - ing _____ these _____ last words for _____

Rky Fig 1

mf

w/ right dot

C⁷m
C⁷m11
A
B

me I a mar a cle but now I'm not sure

F
F9sus4
B
B9sus4
B

And I can't save you if you don't let me

C#m **C#m11** **A** **Am7**

You just get back here never been granted to love

End Rhy Fig 1

Interlude
 Gtr 1 w Riff A

C#m7 **Asus2**

Fig 2 (right hand)

mf

Fsus2 **Badd4** **Cadd#4**

2 (b)

Verse
 Gtr 1 w Riff A 11 / 2 (over)
 Gtr 2 arpeg

C#m7 **Asus2** **Fsus2**

yeah May-be it's the bitter wind a call from the Power is on that brought you this way

Bivd4

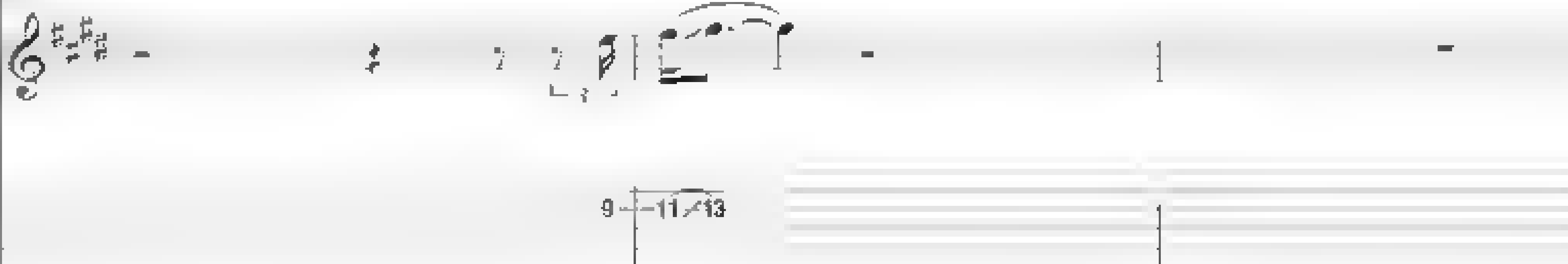
Cadd#4

Съезд

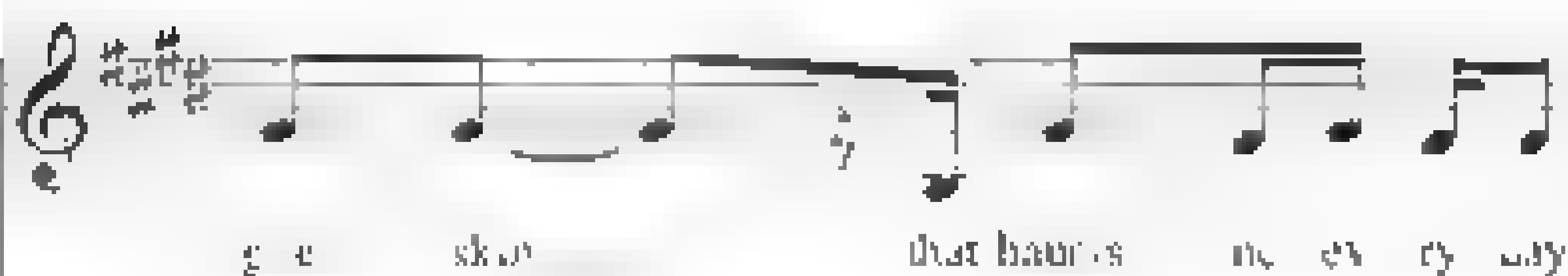
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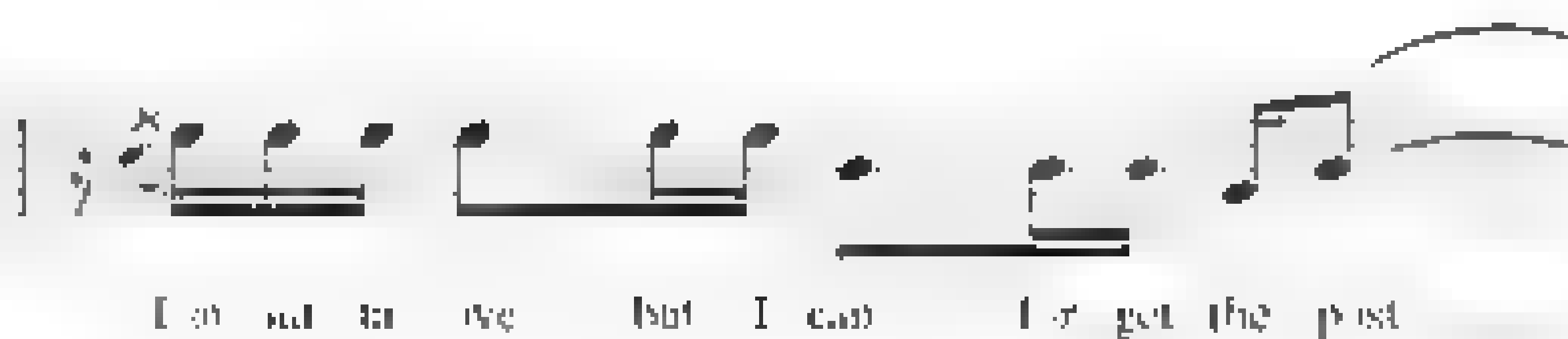


Ex 152

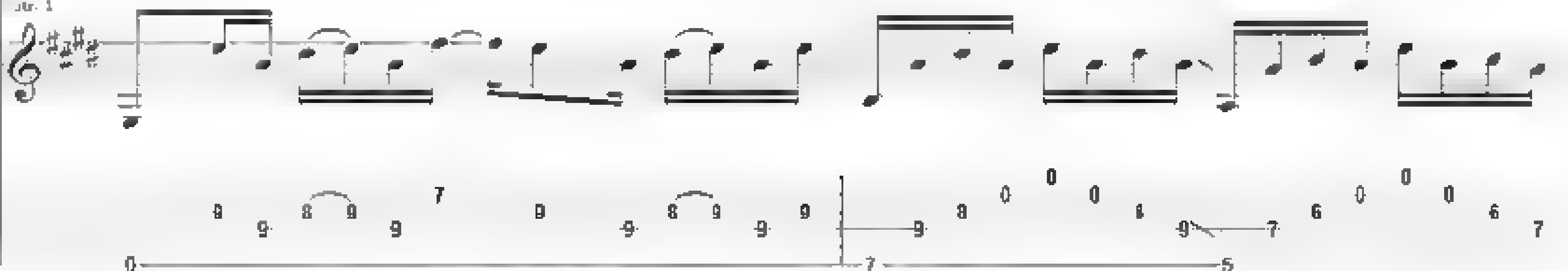
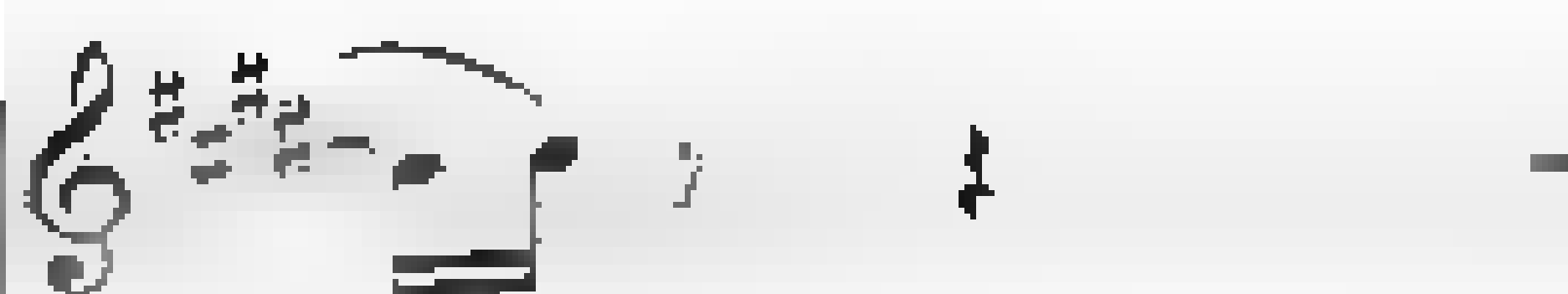


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April 1993



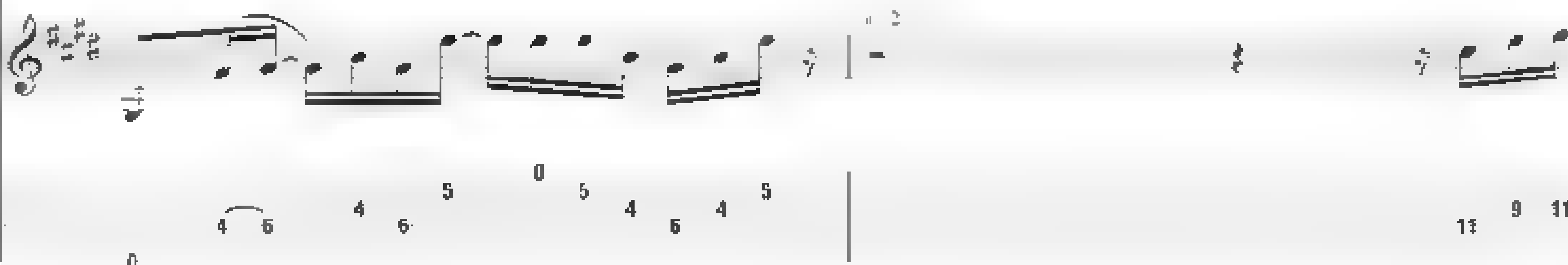
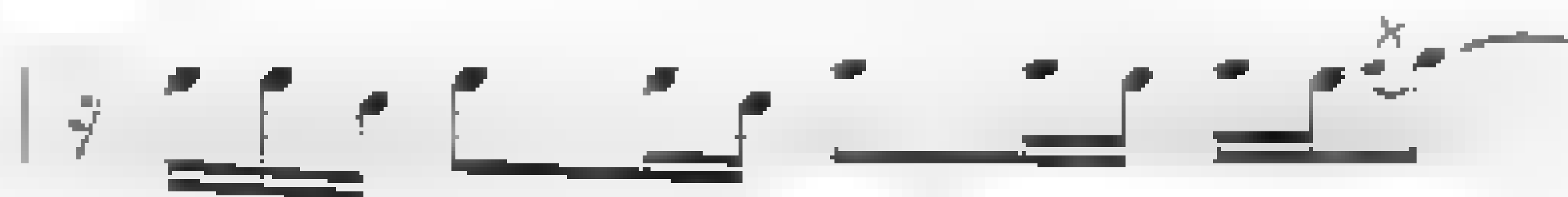
Mr. 1

**E**

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Raid4

Appendix



C#m7

F5

A

B7sus4

First system of musical notation. The guitar staff (top) has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a whole note chord C#m7, followed by a half note chord F5, and then a whole rest. The bass staff (bottom) has a bass clef and contains a whole note chord A, followed by a half note chord B7sus4, and then a whole rest.

Chorus

Gtr 1 w/ Rhy Fig.

E Esus4 E B B7sus4 b C#m C#m

Chorus musical notation. The guitar staff (top) has a treble clef and a key signature of three sharps. It contains a whole note chord E, followed by a half note chord Esus4, and then a whole note chord E. The bass staff (bottom) has a bass clef and contains a whole note chord B, followed by a half note chord B7sus4, and then a whole note chord b. The lyrics are: "And I've been sav - ing these dis - works for one last mir - a - cle, but".

Continuation of the chorus musical notation. The guitar staff (top) has a treble clef and a key signature of three sharps. It contains a whole note chord C#m, followed by a half note chord C#m, and then a whole rest. The bass staff (bottom) has a bass clef and contains a whole note chord C#m, followed by a half note chord C#m, and then a whole rest. The lyrics are: "now I'm not sure, And I can't save you if".

A

B

E

Esus4

Continuation of the chorus musical notation. The guitar staff (top) has a treble clef and a key signature of three sharps. It contains a whole note chord A, followed by a half note chord B, and then a whole note chord E. The bass staff (bottom) has a bass clef and contains a whole note chord Esus4, followed by a half note chord Esus4, and then a whole rest. The lyrics are: "now I'm not sure, And I can't save you if".

Guitar Solo

F#5

D5

A5



Cur 2

musical notation for the second staff, including a treble clef, key signature of two sharps, and a series of eighth and sixteenth notes with a slur. Below the staff is a fretboard diagram showing fingerings for the notes.

let ring 4 let ring 4 let ring 4

*Guitar &

Rhy Fig 2

musical notation for the third staff, including a treble clef, key signature of two sharps, and a series of eighth and sixteenth notes with a slur. Below the staff is a fretboard diagram showing fingerings for the notes.

let ring 4 let ring 4 let ring 4

*Guitar & arrangement

E

D5

F#5

D5

musical notation for the fourth staff, including a treble clef, key signature of two sharps, and a series of eighth and sixteenth notes with a slur. Below the staff is a fretboard diagram showing fingerings for the notes.

let ring 4 let ring 4 let ring 4 let ring 4

musical notation for the fifth staff, including a treble clef, key signature of two sharps, and a series of eighth and sixteenth notes with a slur. Below the staff is a fretboard diagram showing fingerings for the notes.

End Rhy Fig 2

1 $\sharp 9$

D5

A5

Handwritten musical notation for guitar, featuring treble clef, key signature of two sharps (F# and C#), and a series of notes with fingerings (1, 2, 3, 4) and slurs. The notation is divided into measures by vertical bar lines.

left hand 4

left hand 4

E

B5

F#5

B5

Handwritten musical notation for guitar, featuring treble clef, key signature of two sharps (F# and C#), and a series of notes with fingerings (1, 2, 3, 4) and slurs. The notation is divided into measures by vertical bar lines.

left hand

left hand 4

F#5

D5

A5

Handwritten musical notation for guitar, featuring treble clef, key signature of two sharps (F# and C#), and a series of notes with fingerings (1, 2, 3, 4) and slurs. The notation is divided into measures by vertical bar lines.

hold you

E

B5

F#5

F#5

A

Handwritten musical notation for guitar, featuring treble clef, key signature of two sharps (F# and C#), and a series of notes with fingerings (1, 2, 3, 4) and slurs. The notation is divided into measures by vertical bar lines.

hold you

Chris T & Co.

Handwritten musical notation for guitar, featuring treble clef, key signature of two sharps (F# and C#), and a series of notes with fingerings (1, 2, 3, 4) and slurs. The notation is divided into measures by vertical bar lines.

mp
w/ clean inc

Verse

Gtr 1 w/ half A (for 3 measures)

Gtr 3 finger

C#m7

Asus2

I so need to see your face that tell me what this is

Gtr 2

(12)

E sus2

B sus4

A add9

er end? Don't do anything

p

12 12

7 9 8 6 0 8 9 7 6 0 0 6 8

*Vibrato

Chorus

Gtr 1 w/ half A (for 3 measures) 4 times

E

E sus4

E

B

B7 sus4

B

I've been sayin' in' these last words for

Gtr 2

mf

w/ slight dec

9 11 11 9 11 9 11

Mr. Brownstone

Time down 1st step
(low to high) 12 4 10 6 5 12

Moderately $\mu = 105$

NC

On 2 dot x

trip. Note
w. wah-wah

On 1 (u s)

trip. Note

Play a tone

cont. in notation

TAB

Chorus

12 12 11 10 10 9 D 1 7 7 6 6 5 4 3 D 0 1 1 1 2 2 3 4 5 6 12 12 0

[illegible]

The first system of musical notation for 'The Rose Tree'. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff.

Verse
 You & Ted time - out - & Red & C's times

E5 **A5** **E5**

get up a - round sev - en,
 u - su - a - ly starts a - round sev - en,
 Now I get up a round when ev - er,

get out ta bed a round nine
 we go on stage a-round nine
 used to get up on time

And
 But

Riff B

5 7 7 X 7 3 4 2 X X 6 5 7 7 X 7 0 3 4 2 X X

3rd time, To Coda 2

A5 **G5** **E5**

don't wor - ry a bout noth - ing, no, be - cause
 Get on the bus a - bout e - lev - en, sip - pin' a
 hat old man, - he's a real muth a - f**k - er gon na

wor - ry it's a waste of my
 drink and feel in line
 kick him on down the line

Riff C

End Riff B

End Riff C

5 7 7 X 7 X 3 4 2 X X 5 7 X 7 X 7 0 3 4 X X

5 7 X 5 X 5 7 5 7 5 5 X 5 5 5 6 5 7

Chorus

G5 **F5** **G5** **C5** **Bb5** **C5** **D** **C** **D**

We've been dance - ing with Max & Brown since
 He's been knock - ing

Rhy Fig 1 **End Rhy Fig 1**

Coda 1 & 2

5 3 5 X X X 5 3 5 X X X 7 7 7 7 7 7

*Cmp - see arr. gen. in Ctr 2 sub - tab of

Coda 3

Gtrs. 1 & 2 w/ Erit + D & D#

NC

No no no He won't love me a lone nev-er

Interlude

Gtrs. 1 & 2 w/ Ref + A & A#

E5 A5 D5 C#5 B5 C5 E5 A5 D5 C#5 B5 C5 E5

Oh leave me a lo-ne

Outro

E5

Shut it in the mid-dle and I shot it in the mid-dle and I leave me out - my -dang. I

PM

2 -0-1 0 2-0-1 2 0 1 0 2 2 0 1 2 -0-1 0 2-0-1 2 0 1 2

PM

0 3 4 2-0 0 3 4 0 3 4 2-0 0 3 4 0 3 4 2 0 0 3 4 0 3 4

D5

should-ve known bet-ter said I wish I nev-er met her, said I, I leave it s'l be - hind

Gtrs. 1 & 2

3-2-0 2-0 2 0 3-2-0 2 -0- 2 1 3-2-0 2-0 2 0 2 0 2 0 3

Car 1 cont in slashes

Free time

Gtr. 1

Gtr. 2

Y w so

0-2-0 3

Ctr. 1 w/ Riff B (2 times)

Fmaj7

lov - ers al - ways come and lov - ers al - ways go and no one's real - ly sure who's let - tin' go to lay

Ah

Rhy. Fig. 2

End Rhy. Fig. 2

walk in' a way

let em let em let em let em

Ctr. 2 w/ Rhy. Fig. 2

Fmaj7

we could take the time to lay it on the line, I could rest my head just know - in' that you were mine.

Ah

Ctr. 2 w/ Riff C

all mine

Ah

Cor 1 w/ Rhy. Fig. 1

Dm9

So if you wan na we na hen dar I don't na fraa

wrong

for you

C

Cor 1

wrong

for you

wrong

for you

Cor 2

Riff D

End Riff D

wrong

for you

Cor 2 w/ Rhy. Fig. 1

Dm9

Or I jus end up walk or na be cote N year her run

Riff E

End Riff E

wrong

for you

Chorus
 [type] G
 Rhy Fig. 3A End Rhy Fig. 3A

Girs 1 & 2 w/ Rhy Figs 3 & 3A (3 times)

Bridge
 [type] G

D5/A

E5

F5

C5/A

you. But if you could heal a broken heart,

Gtr 4 (elec.)

mf
w/ dist.

Gtr 2

let ring

E5

we can't come before to change you. When

4, 2

let ring

1

for v. kly g. 4

Dm

1 2 3 4 5 4 3 2 1

let ring =

1 2 3 4 5 4 3 2 1

let ring

1 2 3 4 5 4 3 2 1

C

Caug4

1 2 3 4 5 4 3 2 1

RIT F

1 2 3 4 5 4 3 2 1

let ring

1 2 3 4 5 4 3 2 1

Git. 2 w/ Rhy Fig 1

Dm/A

Drum

Git. 2

13 15 12 13 12 13 12

15 15 12 13 13 13 12

Git. 4

2 3 0 1 0 3 2

0 3 3 0 0 3 0

Git. 2 w RHY

Drum

Git. 2

12 19 19 19 17 17 17 15 15 15 13 13 13 12 12 12 13 12 15

0 3 2 0 3 0 2 0 2 0 2 3 3 2 0

Git. 2 w Rhy Fig 1

Dm, A

Drum

Git. 2

12 13 12 13 12 15 13 12 13 15 12 15 13 15 12 13 12 13 12 14 12 12 12 14 10 12 10 9

0 2 3 0 1 0 3 2 0 3 3 0 0 3 3

107-3 w R 11

C

C#4

C

Some times I need

9, 12 10 9 13 10 12 10 9 12/13 10 12 10 9 15 (15) 15 15 15

grad bend

left hand

2 0 0 0 2 3 2 1 0 2 3 2 1 0

Chorus
 Car 1 wldly Fig 3A 4 times
 Car 2 wldly Fig 3A
 Car 3 fast

F

G

some time on my own. Some times I need

grad bend

13 (13)

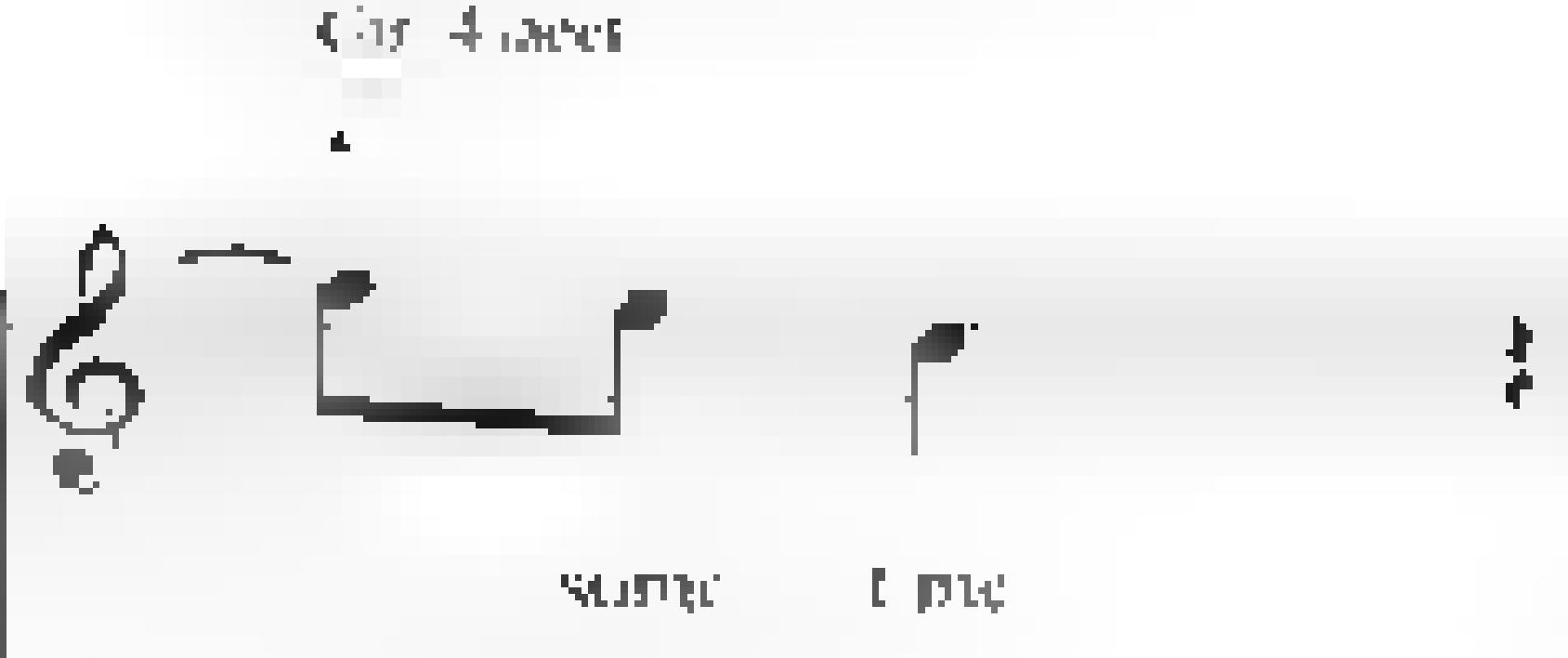
Car 6 fast

mf

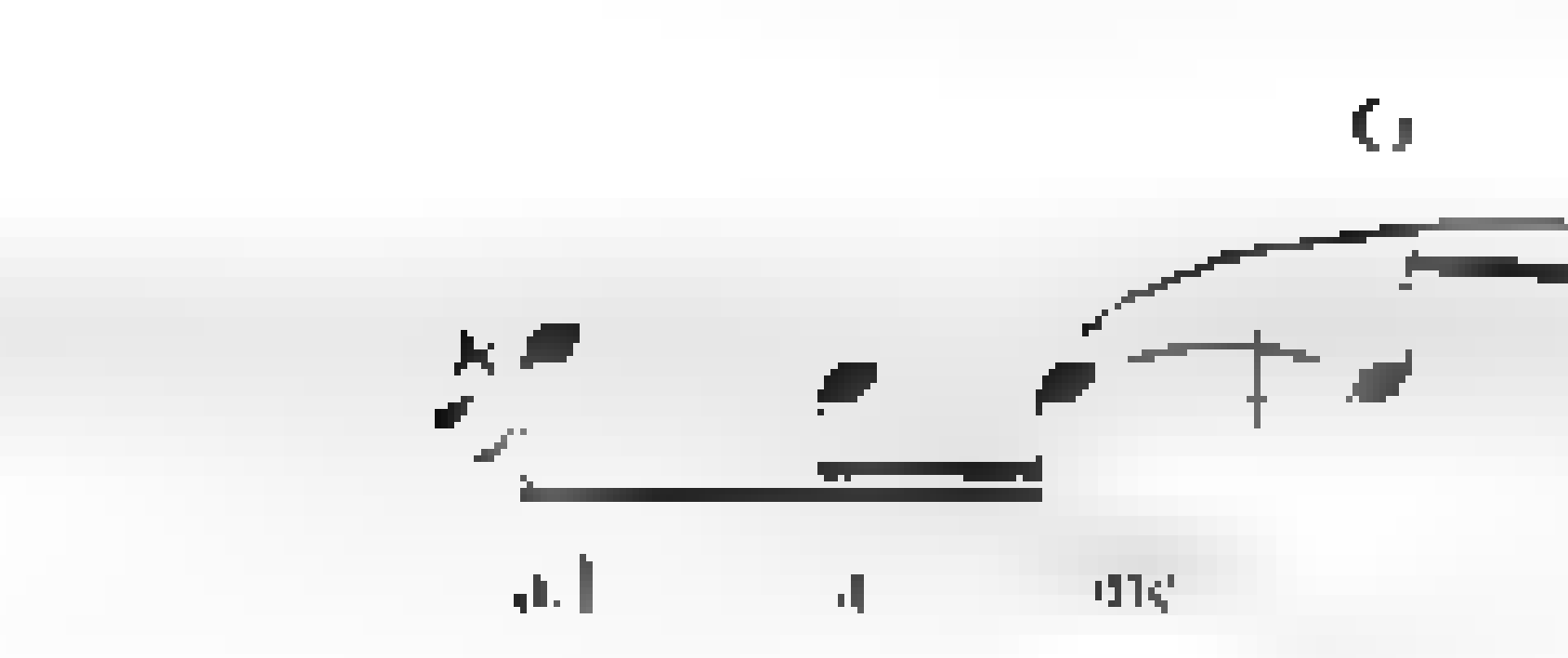
PM

6 5 5 7 8 7 6 7 5 7

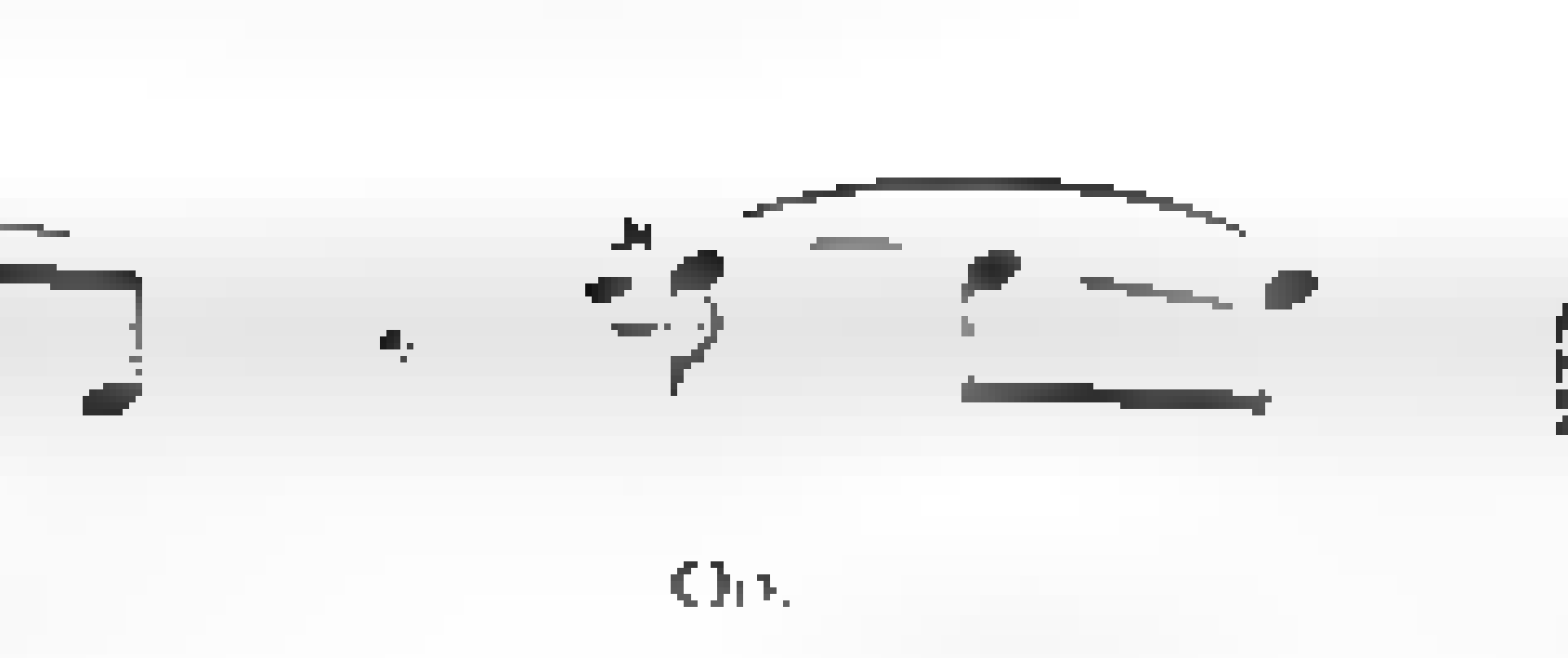
Gtr 4 lead




some time



a l a die

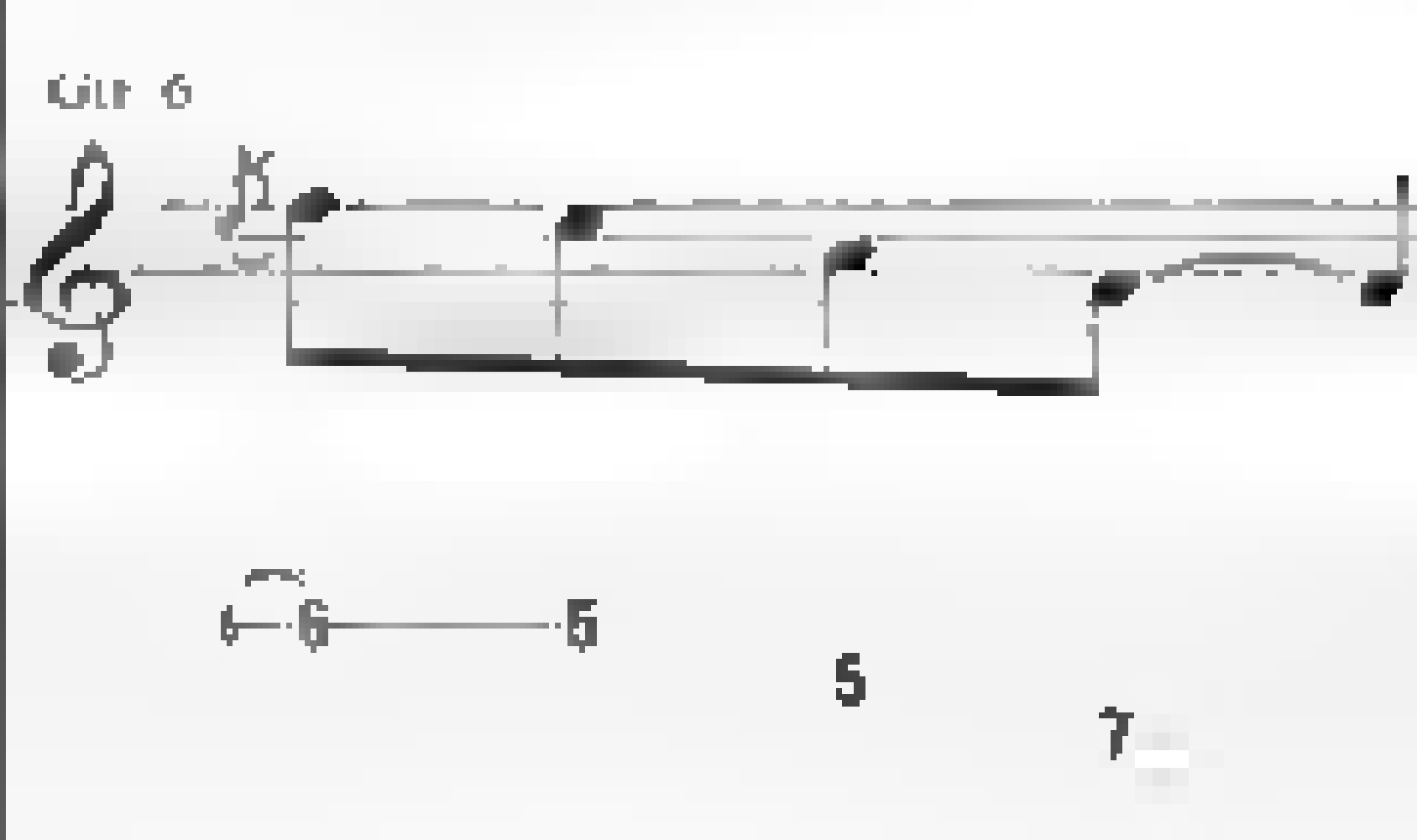


Oh



v ry bad y

Gtr 6



a l a die

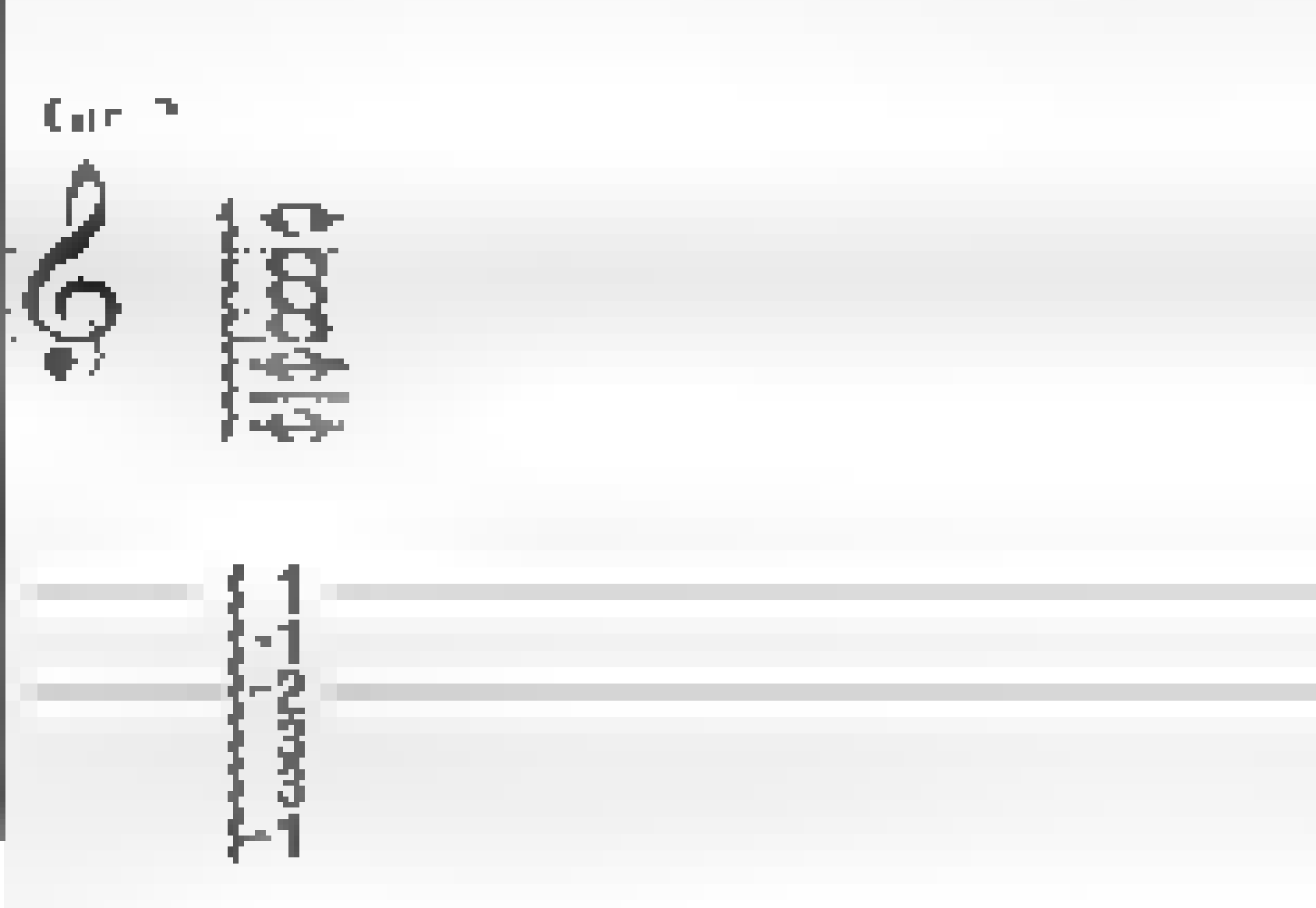


Oh




v ry bad y

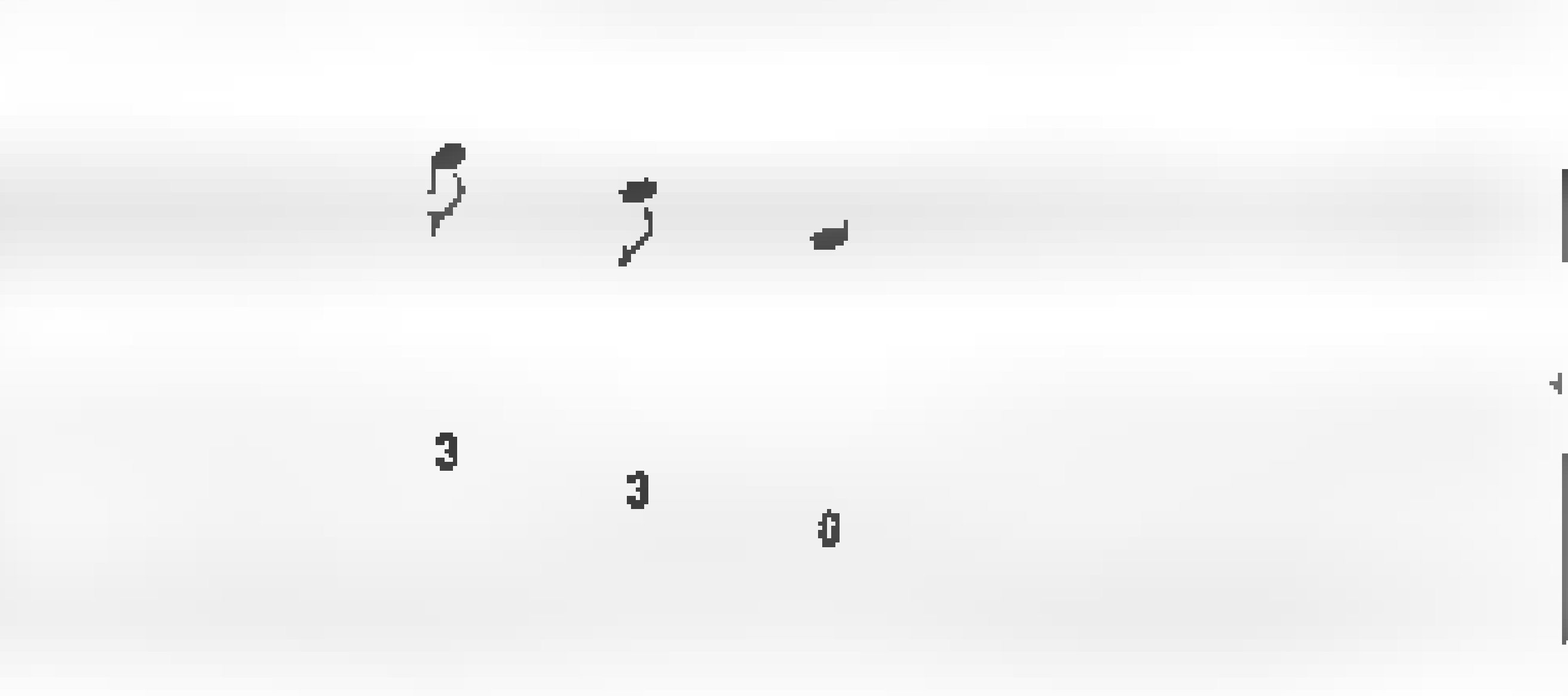
Gtr 2



a l a die

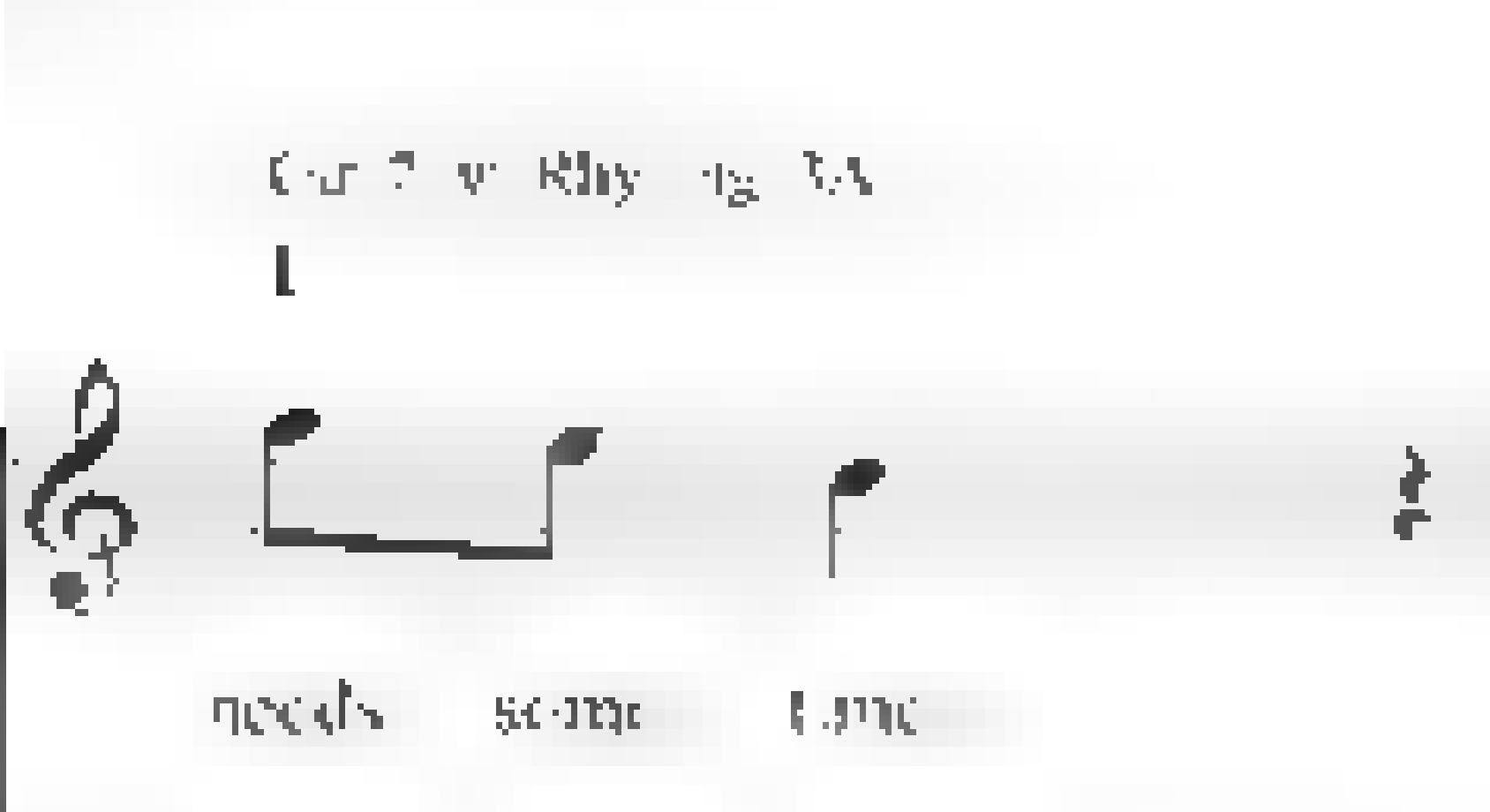


Oh

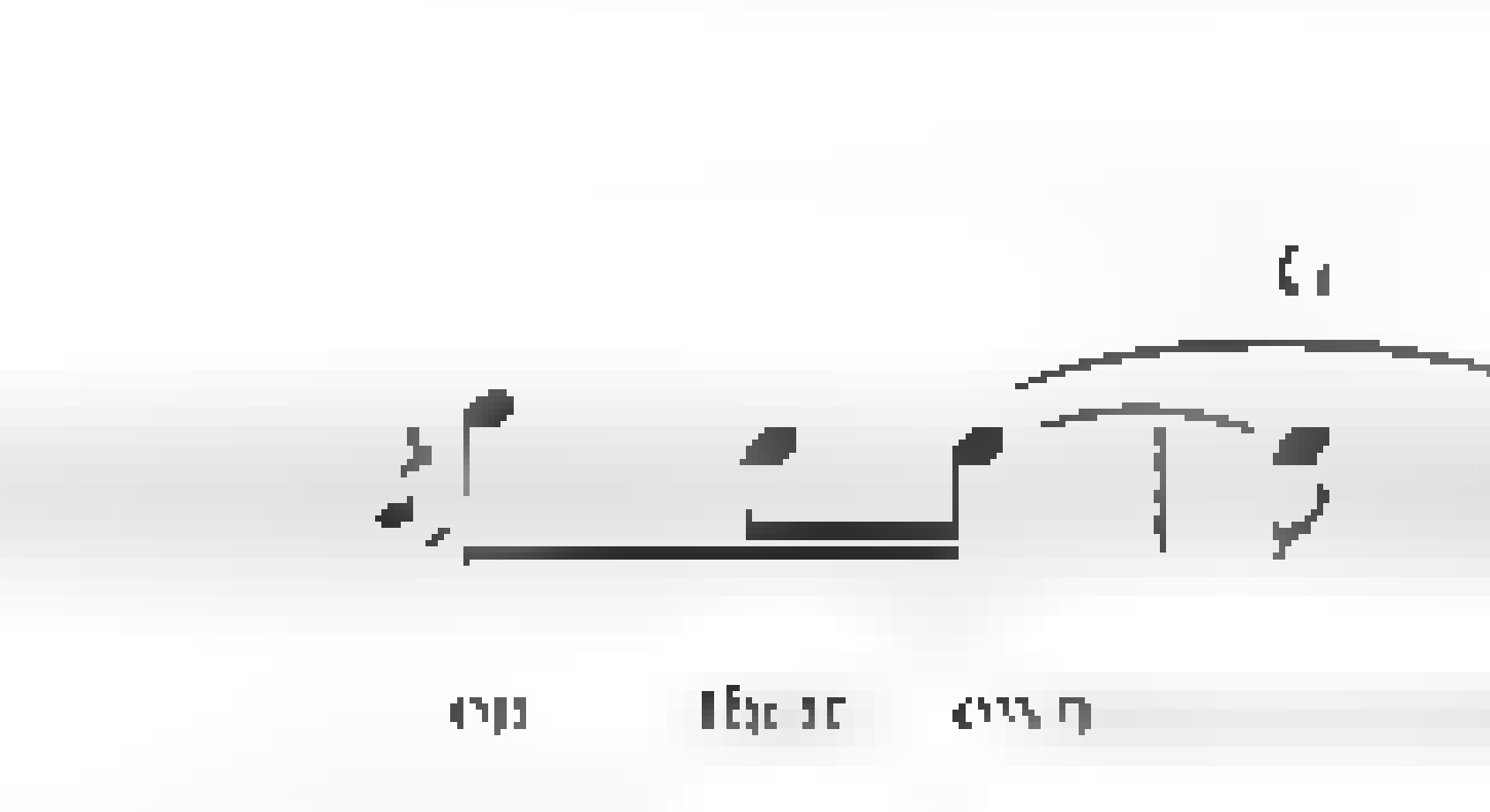


v ry bad y

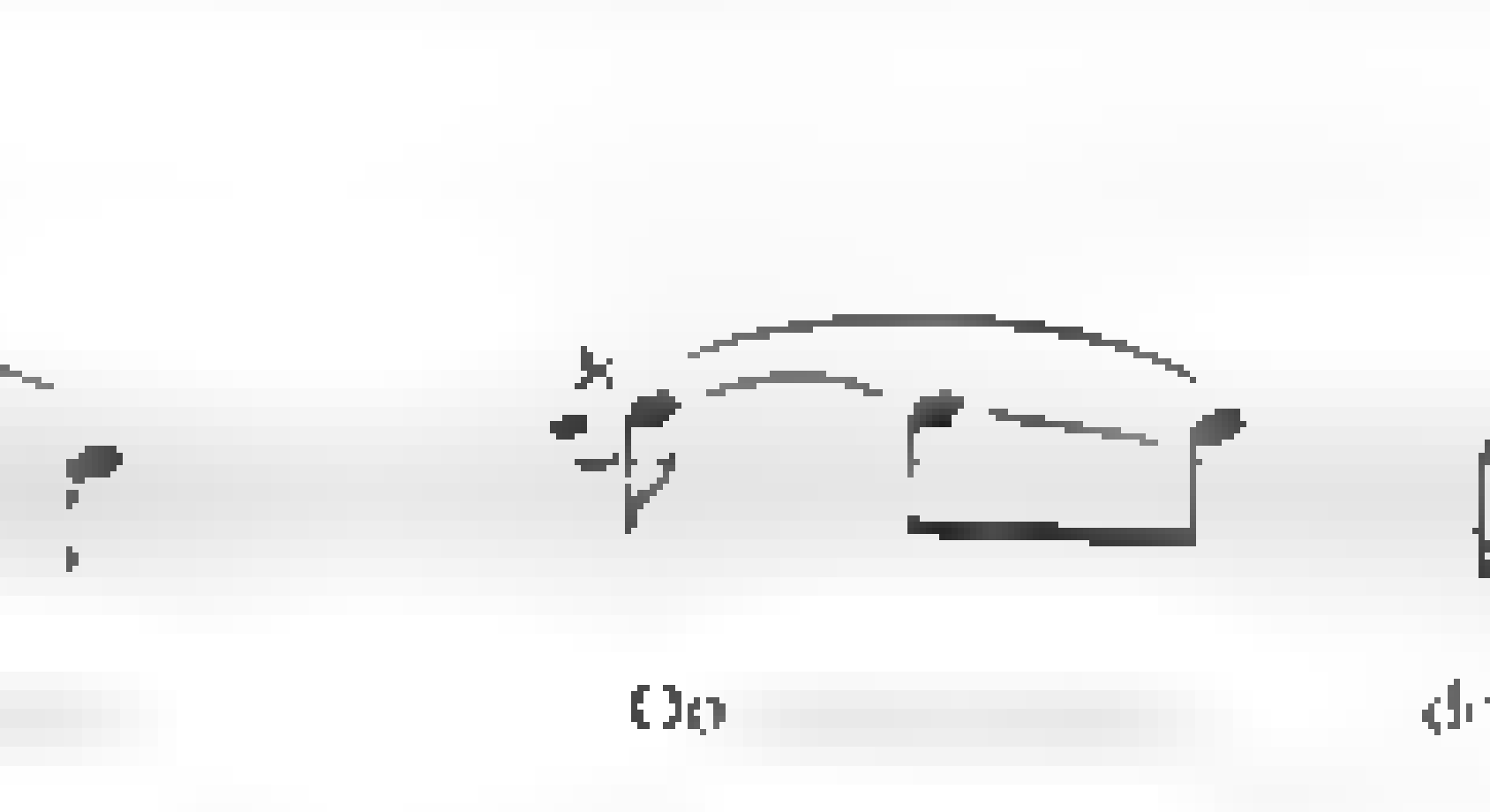
Gtr 2 w Rhyth MA



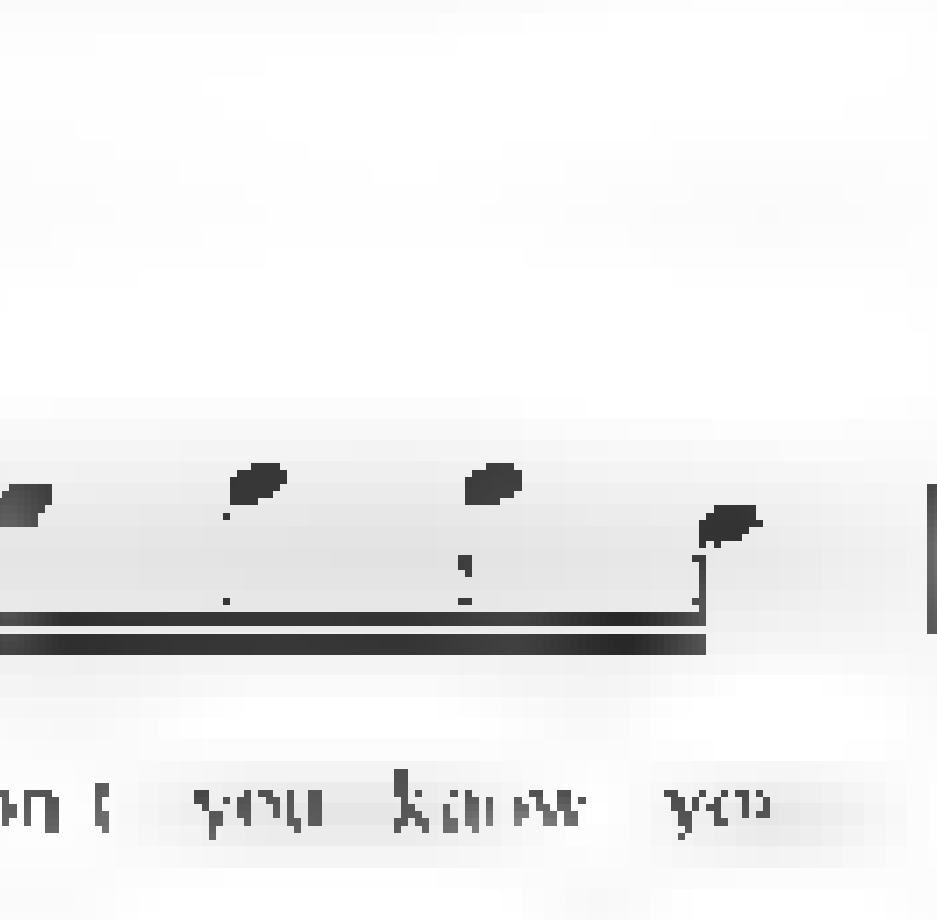
needs some time



on their own

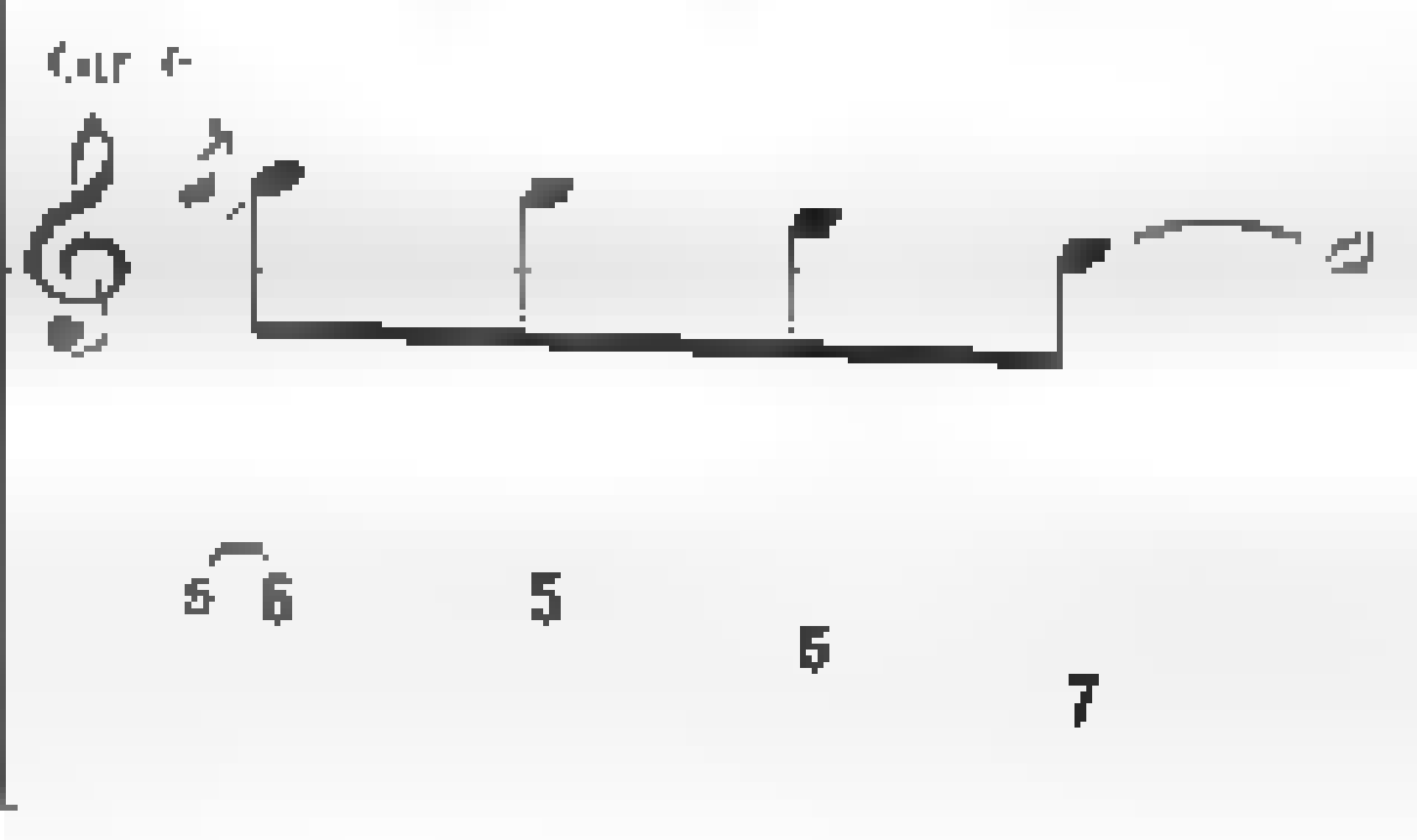


Do




don't you know you

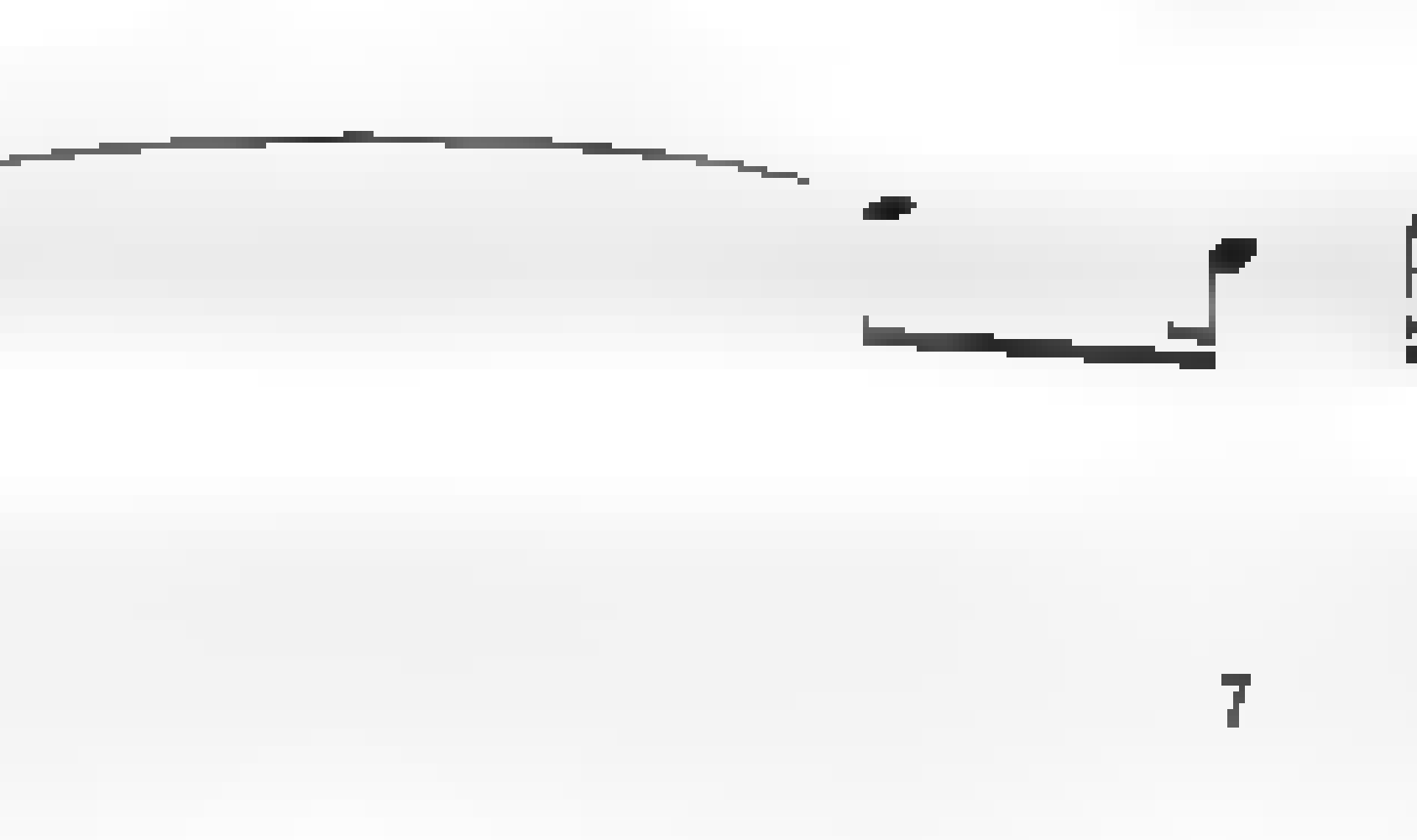
Gtr 6



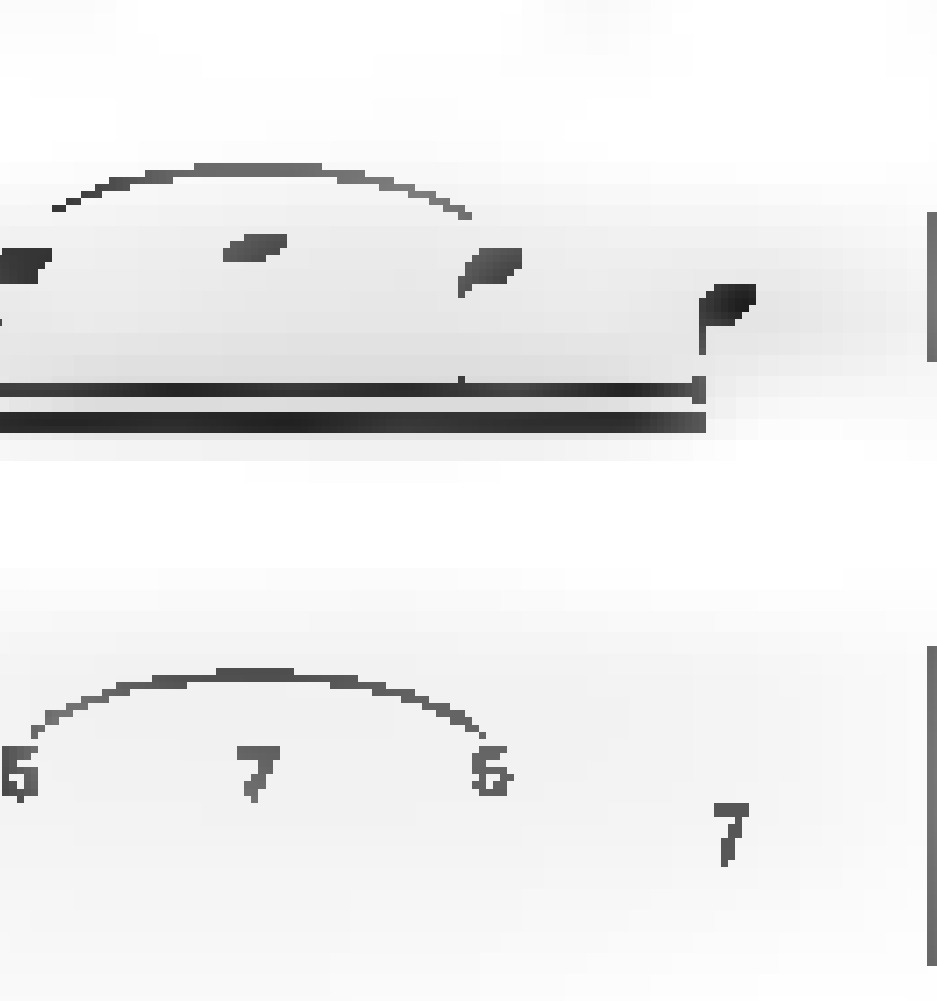
needs some time



on their own

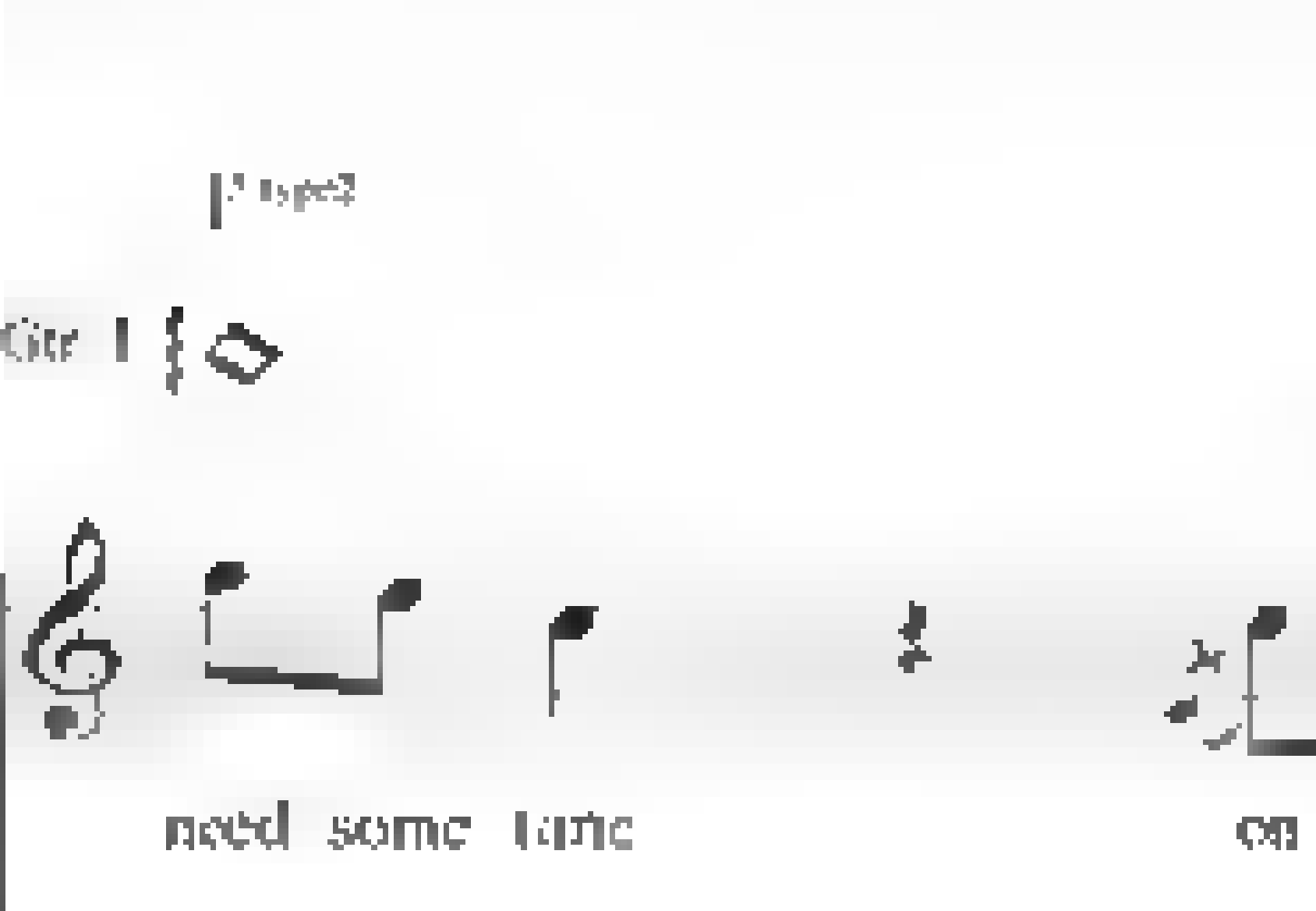


Do

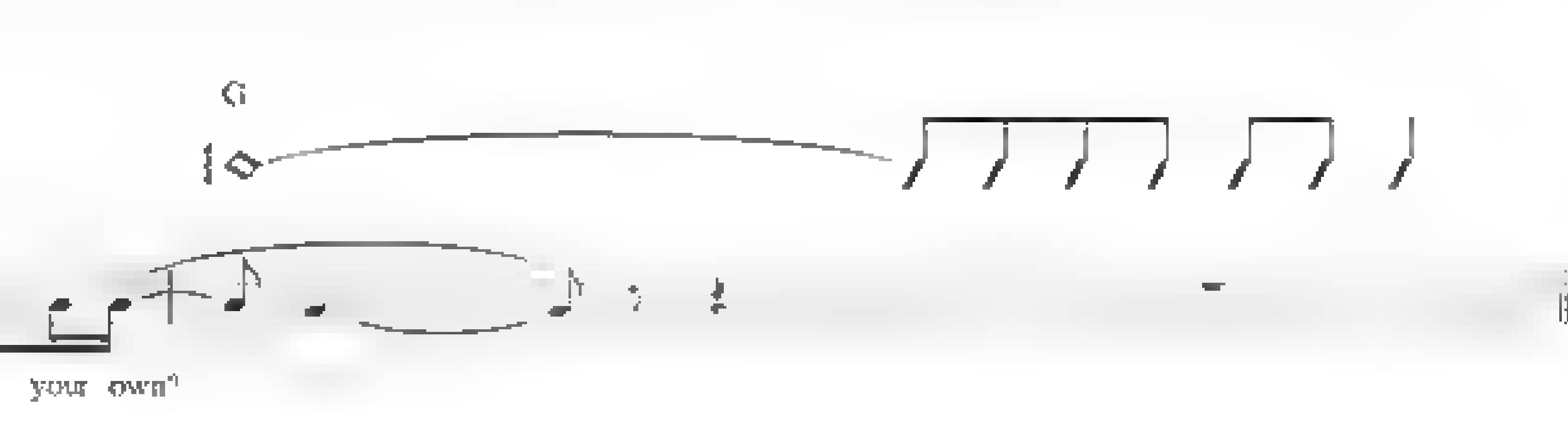


don't you know you

Gtr 1

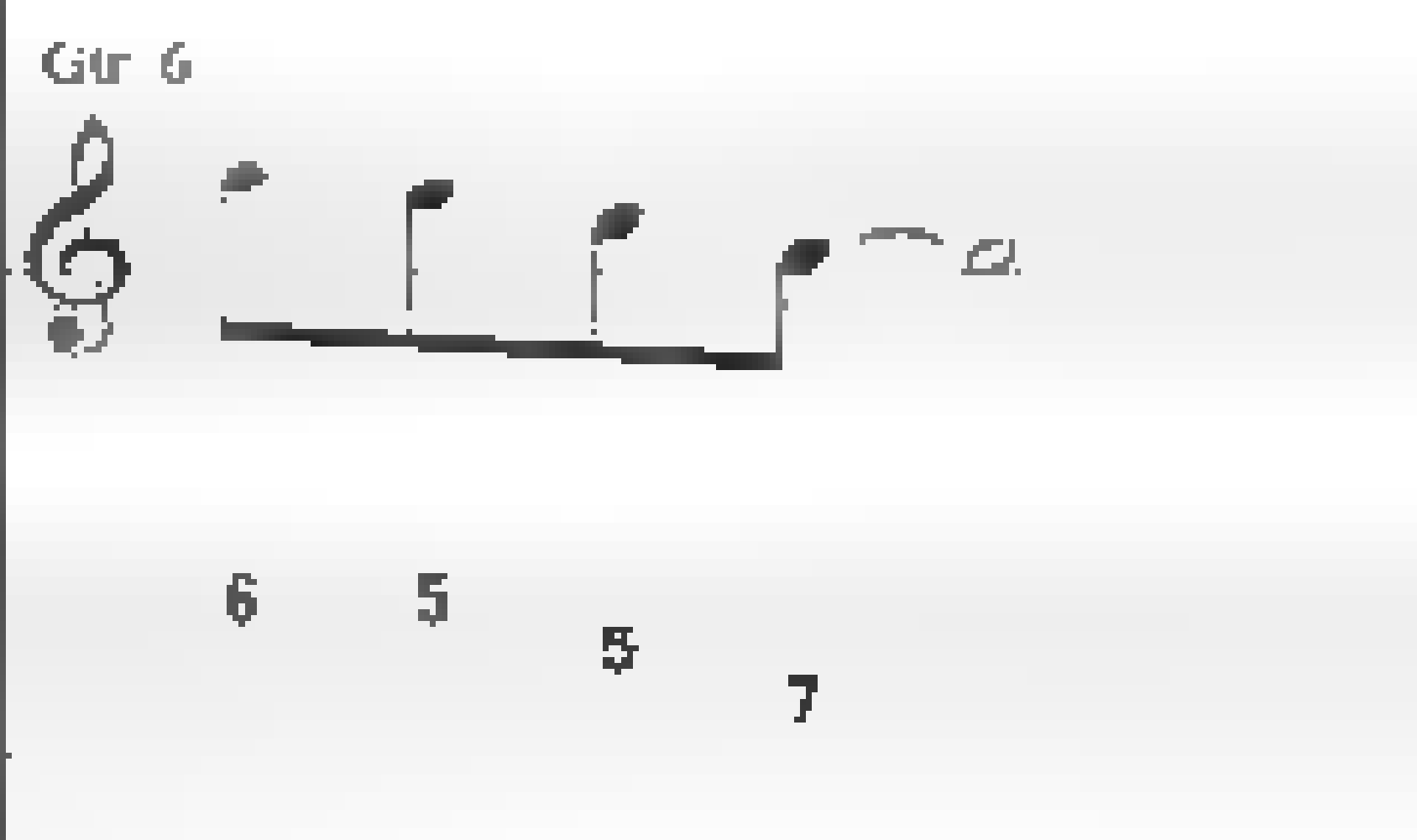


need some time

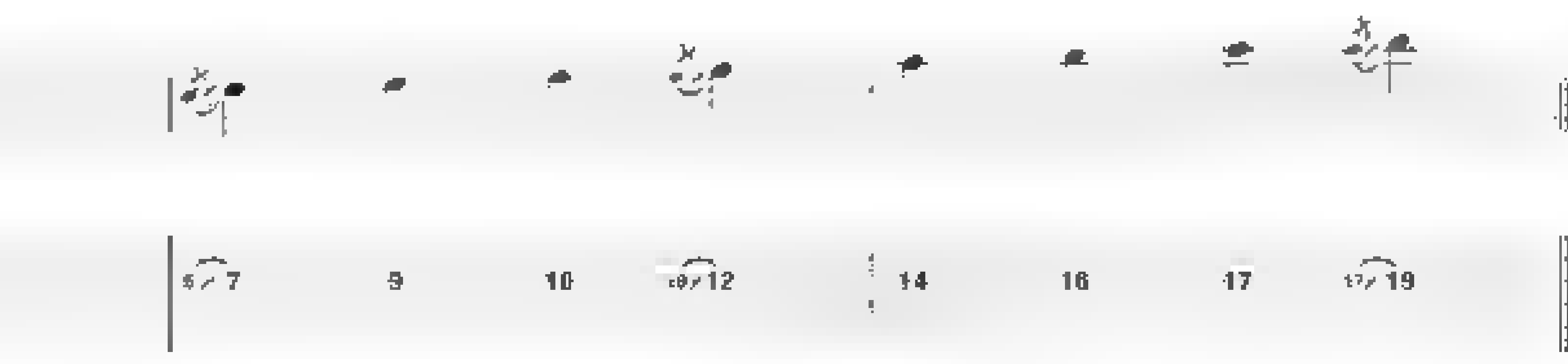


on your own

Gtr 6




need some time

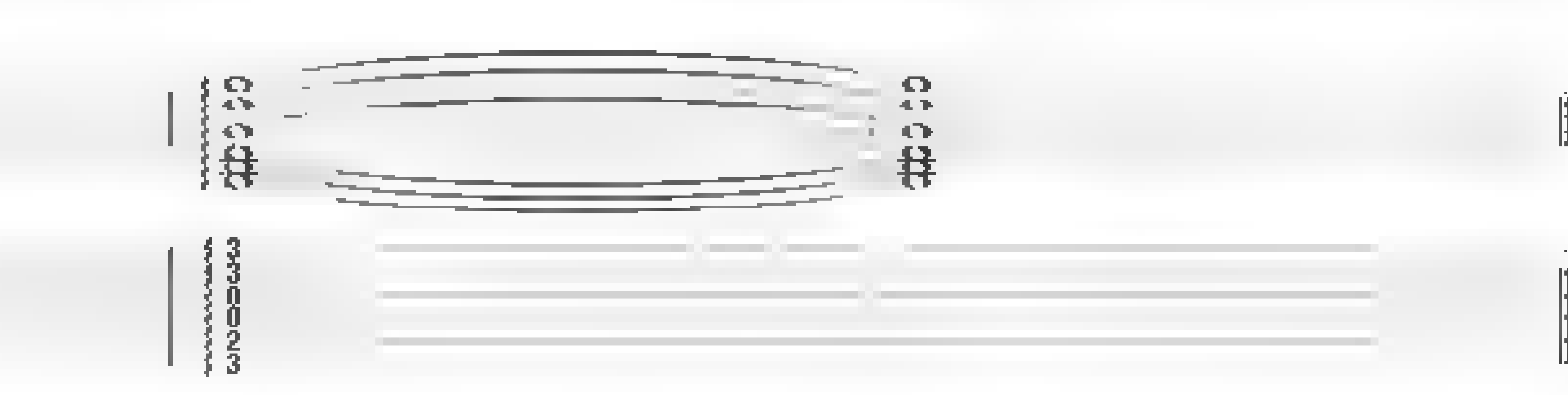


on your own

Gtr 2



need some time



on your own

Uitar Solo
dur 1 w/ Rhy Fig 4 (2 times)

Lyn

Figure 5 is a schematic representation of the experimental design. It shows a timeline of the experiment. The timeline starts with a 'Pretest' phase, followed by a 'Main Experiment' phase. The Main Experiment is divided into two parts: 'Part 1' and 'Part 2'. Part 1 involves a 'Pretest' and a 'Main Experiment' with 'Condition 1' and 'Condition 2'. Part 2 involves a 'Pretest' and a 'Main Experiment' with 'Condition 1' and 'Condition 2'. The timeline ends with a 'Posttest' phase.

Ex. 7 (12-44) Second 3

2/3

3 3 3 2

2/3

0 2 0 0 0

End 11by, Fig. 5

Intro **Dm**

Gitr 1

Gitr 2

Verse

Gitr 1

Gitr 2

Chorus **C** **CakW4** **C**

Gitr 2

Verse

Gitr 1

Gitr 2

Verse

Gitr 1

Gitr 2

Chorus **C** **CakW4** **C**

Gitr 2

Verse

Gitr 1

Gitr 2

Bkgd Voc w/ Vn Fig 1
C = 2 bars

C

oh ye Ji

Cor 2

0 0 1 0 0 1 0 3 0 3 0 3 1 1

Cor 2 w Bky Fig 1
I may?

[Dm9]

I know that you can love me when there's no one left to blame

Cor 2 w Bky Fig 1
C

I know that you can love me when there's no one left to blame

Cor 1 & 2
Cor 2 w Bky Fig 1
[Dm9]

G

Se-ry et mand Je dark ness We still can find a way

Se-ry et mand Je dark ness We still can find a way

C

Cor 2

Se-ry et mand Je dark ness We still can find a way

Cor 1

Se-ry et mand Je dark ness We still can find a way

Dub

Sheet music for the "Dub" section, featuring a vocal line and a guitar line. The vocal line includes lyrics: "Noth in loss", "I a", "at", "e ven cold", "No", "ven", "ber", "in n". The guitar line features a solo with a key signature change to G major.

Interlude

Sheet music for the "Interlude" section, featuring a guitar line with a solo. The solo includes a key signature change to A major and a tempo change to "upbeat".

Sheet music for the "Cur 1" section, featuring a guitar line with a solo. The solo includes a key signature change to A major and a tempo change to "upbeat".

Sheet music for the "Cur 2" section, featuring a guitar line with a solo. The solo includes a key signature change to A major and a tempo change to "upbeat".

Sheet music for the "Cur 3" section, featuring a guitar line with a solo. The solo includes a key signature change to A major and a tempo change to "upbeat".

Sheet music for the "Cur 4" section, featuring a guitar line with a solo. The solo includes a key signature change to A major and a tempo change to "upbeat".

Guitar 2: **E** **A** **A** **G**
 8 5 8 7 7 5 8 7 7 7

Guitar 1: **E** **A** **A** **G**
 3 0 0 0 1 0 3 3 0 0 1 0 2 2 2 2 3 0 0 3 2 0

Guitar 3: **E** **A** **A** **G**
 3

Bass: **E** **A** **A** **G**
 3

Bass: **E** **A** **A** **G**
 3

Bass: **E** **A** **A** **G**
 3

Faster = 89

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Cr 7

Abinej7

11

Cm7

Abstract



EPR

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with a repeat sign at the beginning and a final measure with a double bar line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with a repeat sign at the beginning and a final measure with a double bar line. The melody and bass line are written in a simple, folk-like style.

File # (elec)

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with a repeat sign and a first ending. The bottom staff is a bass clef, mostly empty, with a few notes in the first ending. The score includes a 'mf' dynamic marking and a 'w. dist.' instruction. The title 'The Rose Tree' is written in a decorative font at the bottom.

Qm7

Abney?


Ab

The musical score for 'The Rose Tree' is presented on a single system. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The lyrics 'The Rose Tree' are written below the staff. The score includes a repeat sign and a final cadence. The tempo is marked 'Allegretto'.

[illegible]

Cm?

Abmij?



END 4

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in G major, 3/4 time, with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The score is labeled 'The Rose Tree' and 'Vocal'.

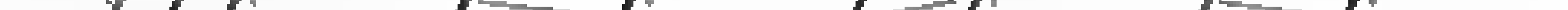
共 17 页

The image shows a musical score for the song "The Rose Tree". It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "The Rose Tree" are written below the staff. The score is presented on a white background with black musical notation.

Outro-Guitar Solo

C5 G5 F5 Eb5 Ab5 Bb5

Gtr 3



The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The melody starts with a half note G4, followed by a half note F4, and then a half note E4. A slur covers the next three notes: a quarter note D4, an eighth note C4, and another eighth note D4. This is followed by a quarter note B3, a quarter note A3, and a quarter note G3. The system ends with a double bar line.

[illegible]

The first system of the musical score for 'The Swan' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, the notes are labeled with their corresponding scale degrees: C5, G5, F5, E♭5, A♭5, and B♭5. The notes are connected by a long horizontal line, indicating a continuous melodic line. The notes are: C5 (quarter note), G5 (quarter note), F5 (quarter note), E♭5 (quarter note), A♭5 (quarter note), and B♭5 (quarter note). The notes are connected by a long horizontal line, indicating a continuous melodic line.

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody starting on a whole note G4, followed by a half note F#4, and then a half note E4. The lower staff is a single line with a wavy line representing a tremolo or a series of rapid notes. Below the lower staff, there are fingerings: '19' for the first note, '20' for the second, and '1 2 1' for the third.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a melody with a long note followed by a series of eighth notes. The piano accompaniment starts with a diamond-shaped chord symbol, followed by a series of eighth notes. The second system continues the vocal melody with a long note and a series of eighth notes, while the piano accompaniment provides a steady eighth-note accompaniment. The score concludes with a final chord symbol and a double bar line.




The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The notation includes various musical symbols such as stems, beams, and note heads.

Don't ya think that ya some - bod y? Don't ya think that ya some - bod y?

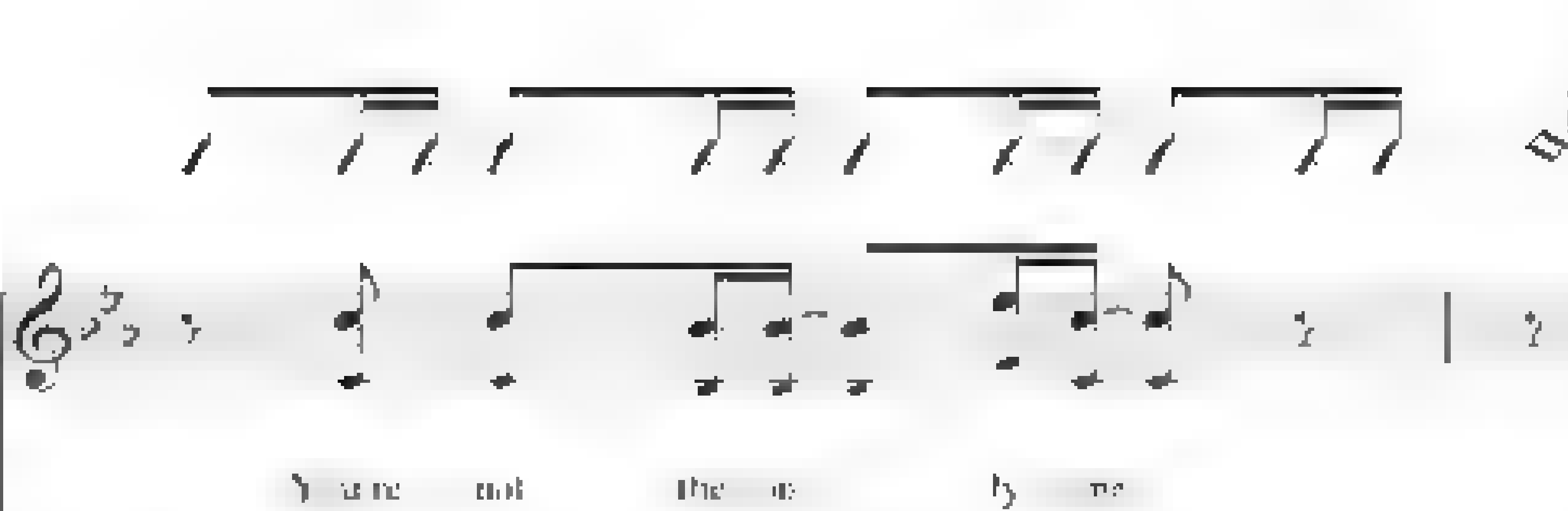
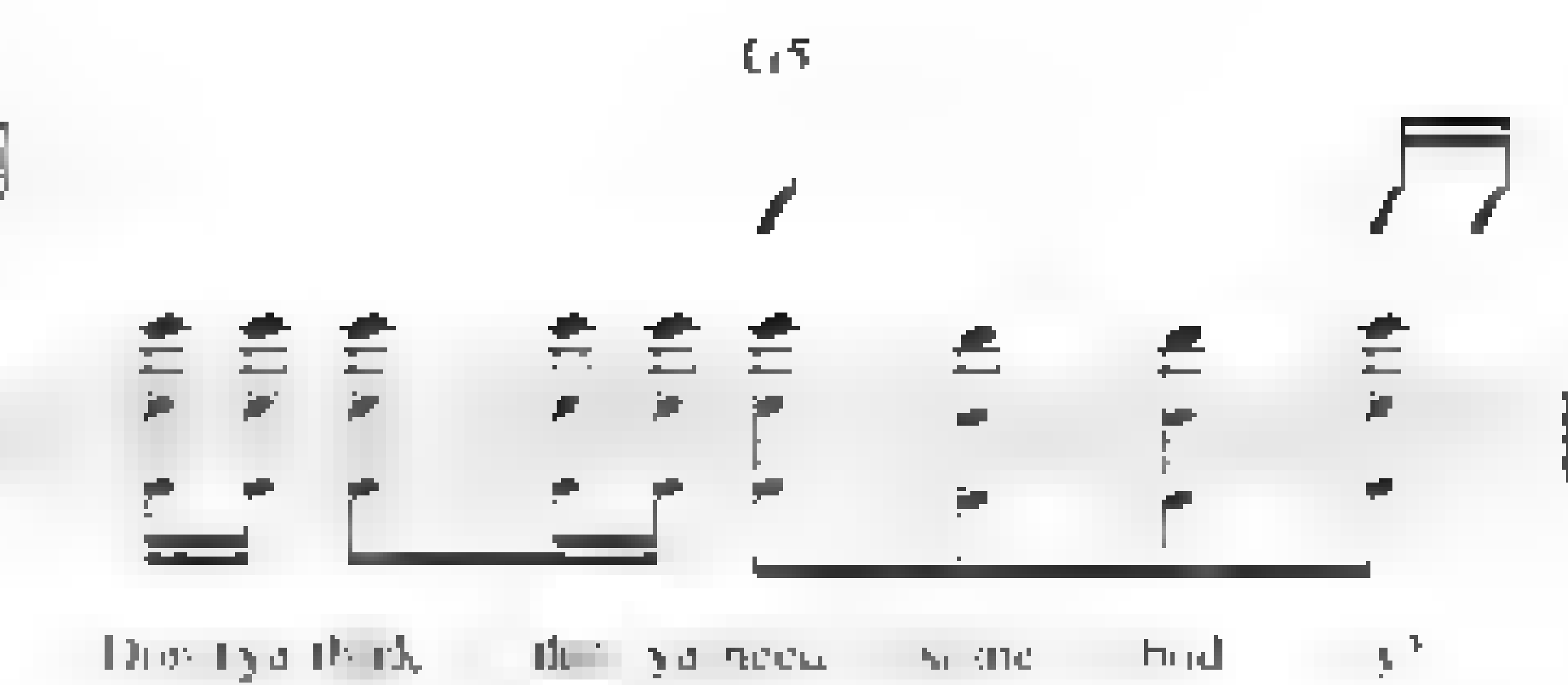
[illegible]

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign. The lyrics 'The Rose Tree' are written below the staff.

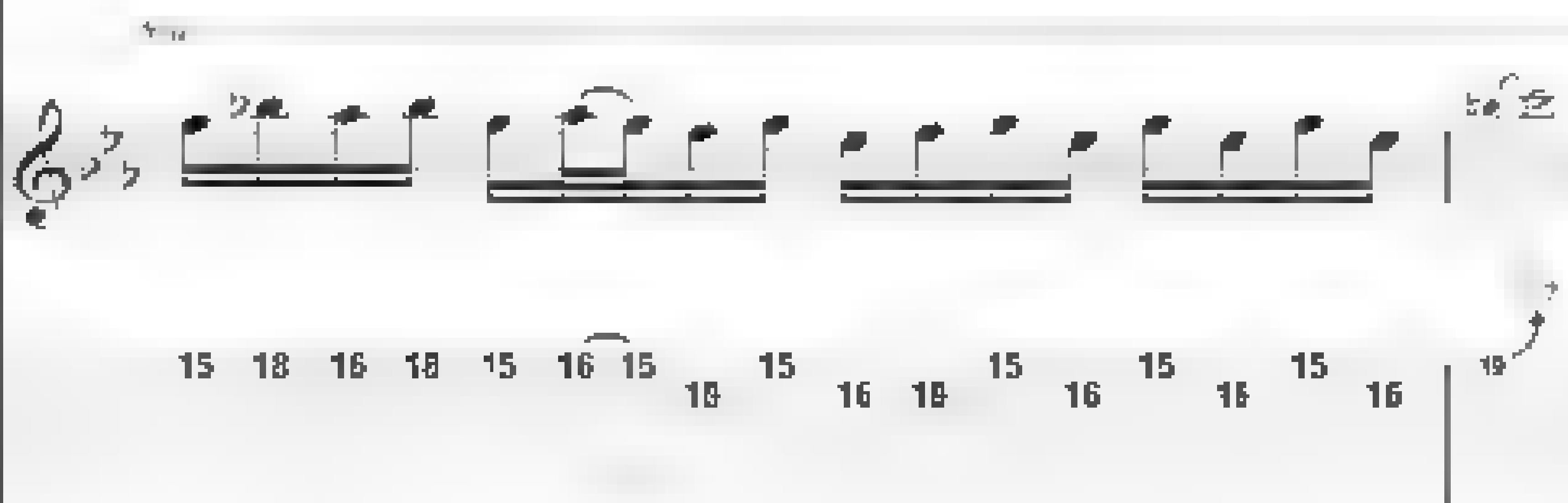
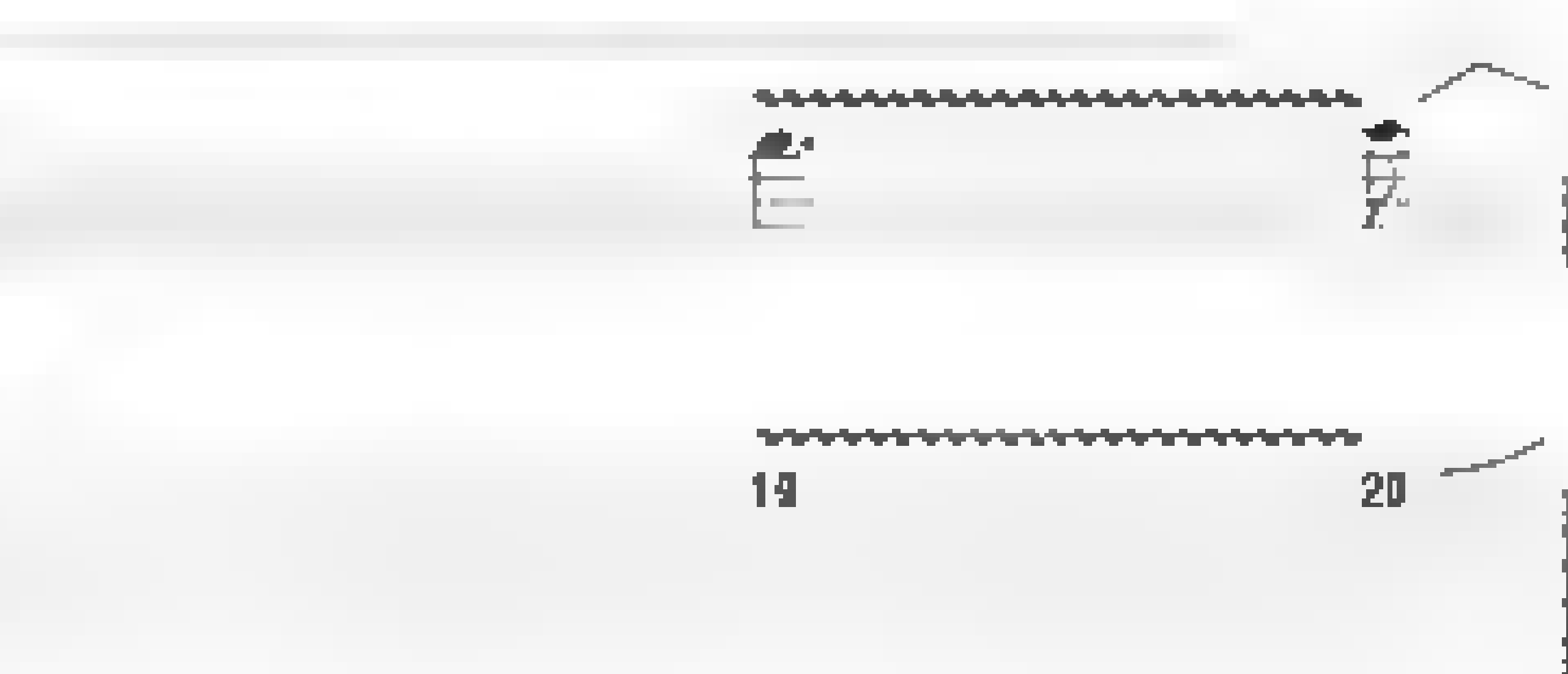
Ab5 Bb5 C5

I've got a feeling / You're not alone / by one

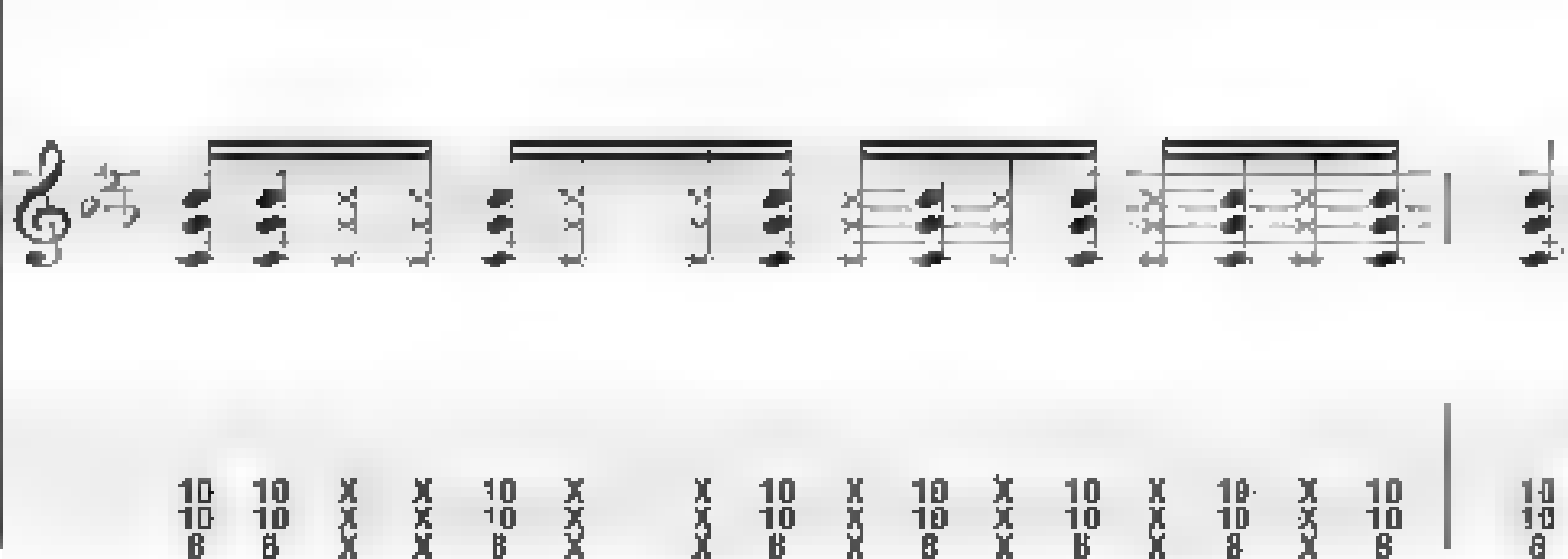
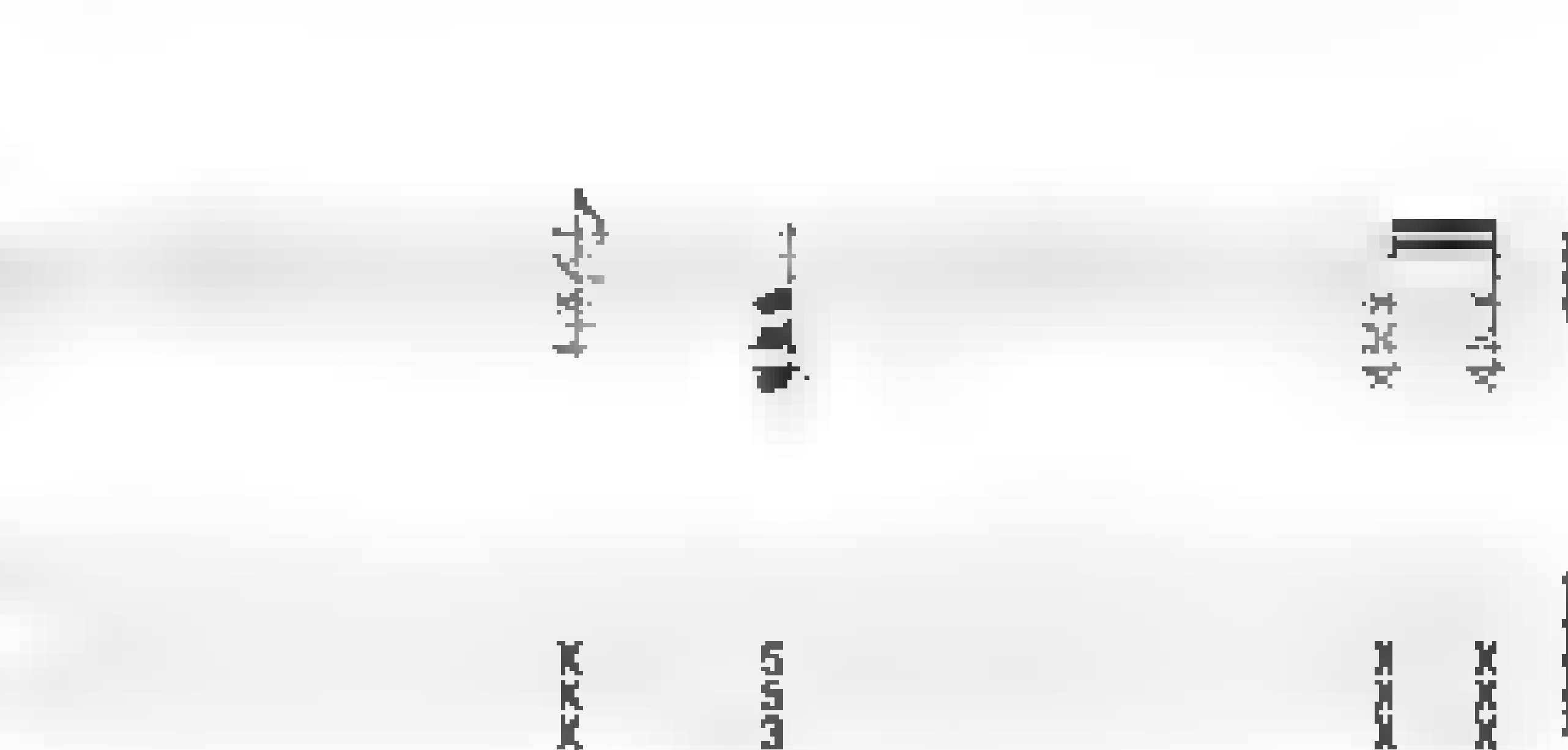
The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody starting on G4, moving to A4, B4, and then C5. The lower staff is in bass clef and contains a bass line starting on G2, moving to F2, E2, and then D2. Below the bass staff, the fingerings 15, 17, 16, and 15 are indicated for the notes G2, F2, E2, and D2 respectively. Arrows show the sequence of fingerings: 15 to 17, 17 to 16, and 16 to 15.

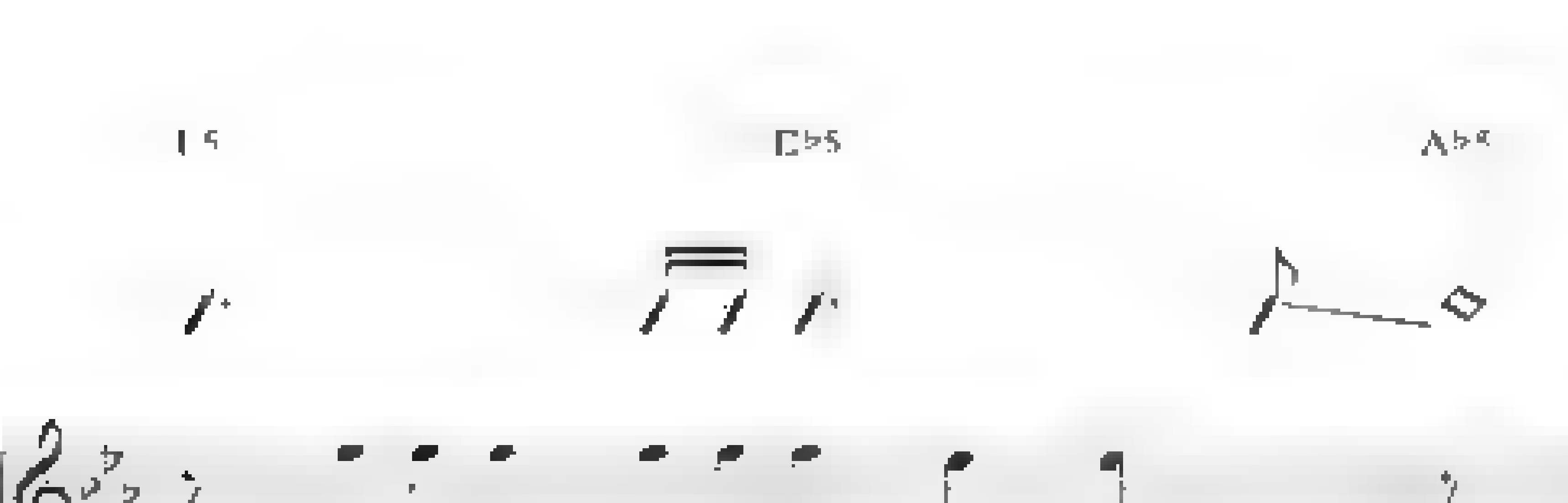

You're not the one by me
 Doo-tya-bark the-ya-neen some-bod-y?

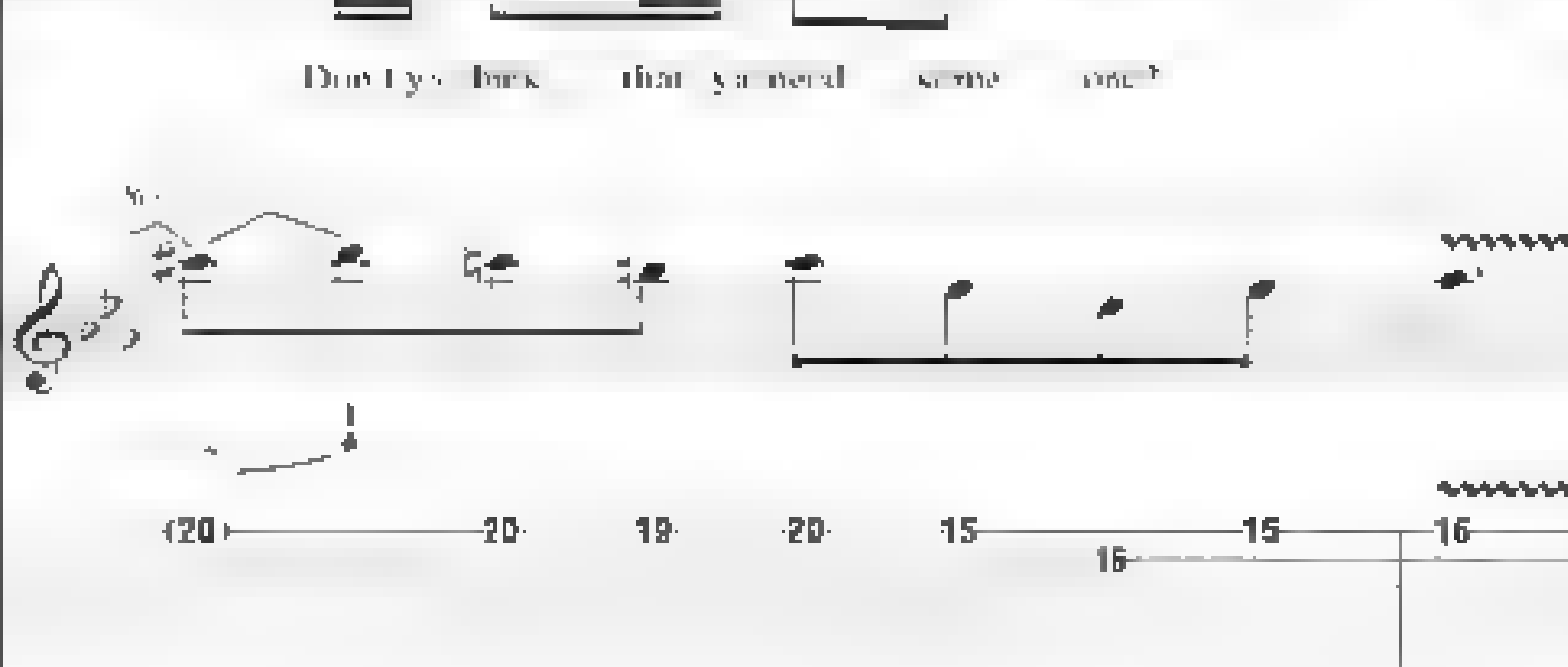
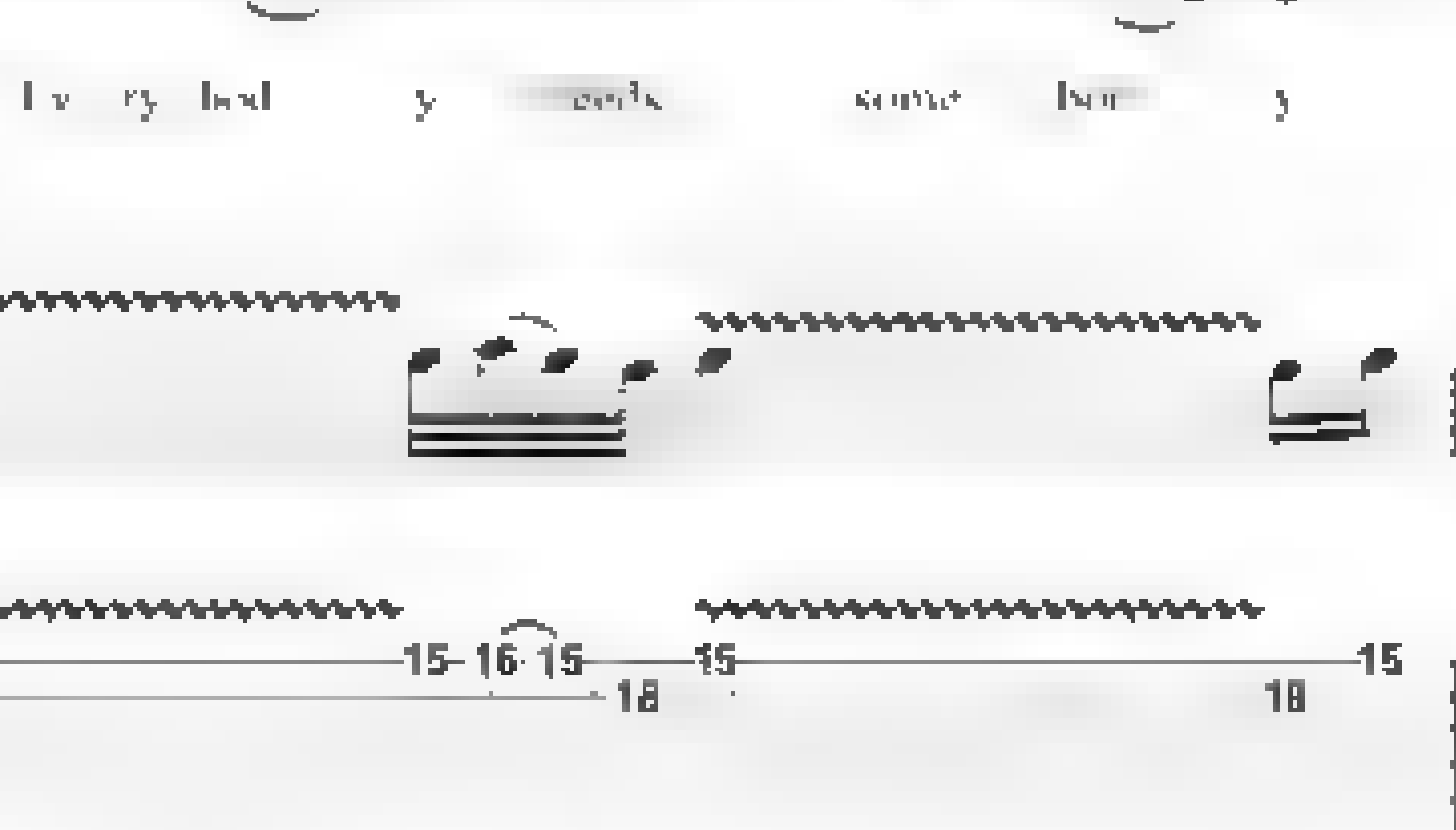
15 18 16 18 15 16 15 16 18 15 16 15 15 16
 19

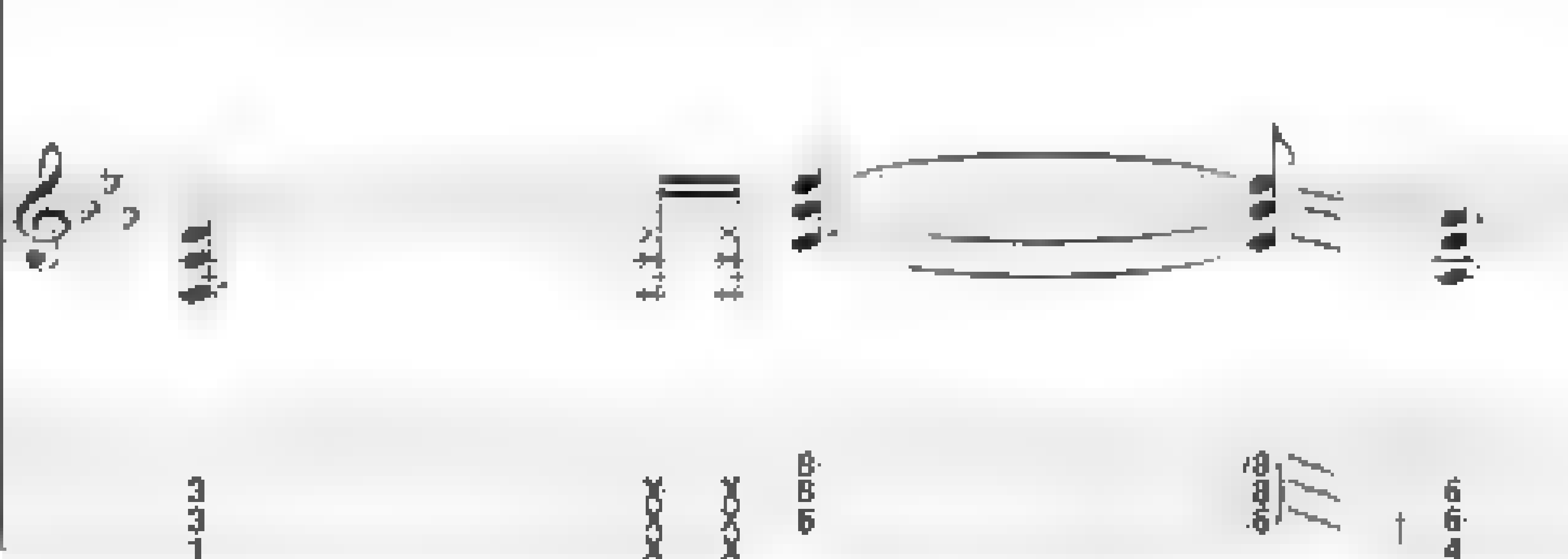
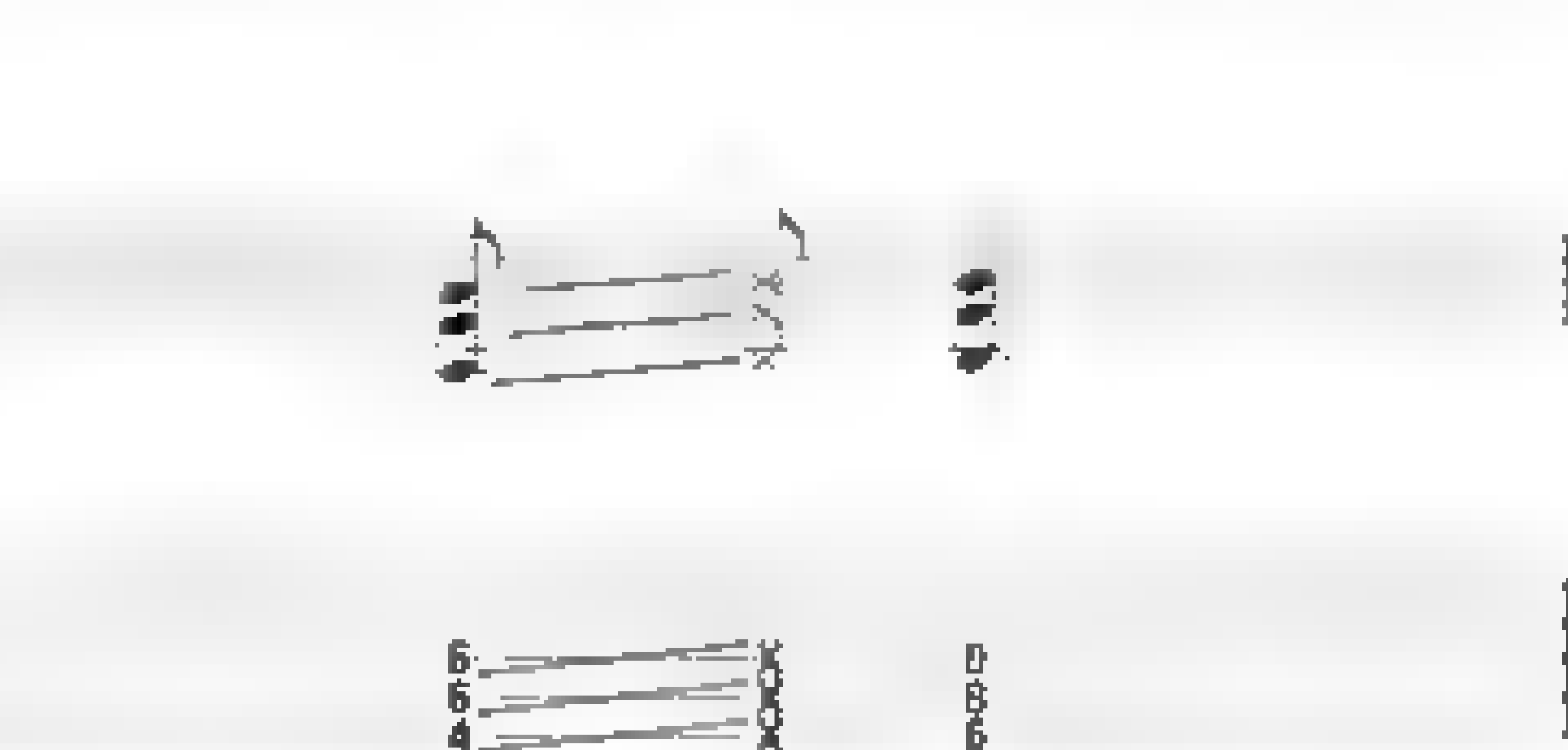
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Doo-tya-bark the-ya-neen some-bod-y?
 Ev-ry-bod-y some-bod-y

20 20 19 20 15 16 15 16 15 16 15 18 15 18 15

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

You're not the one you're not the one

You're not the one you're not the one

You're not the one you're not the one

Don't ya think that ya some bod y?

Don't ya think that ya some bod y?

Don't ya think that ya some bod y?

Ab5 1375 C5

Every body needs some body

5m

You're not the only one

You're not the only one

6.5

Don't you think there's a somebody out there

5m

You're not the only one

You're not the only one

Don't ya think that ya... some one?

Ev'ry bod y needs some bod y

Vo

1/2 1

20 19 20 15 16 15

1/2 1

15 16 15 13 15

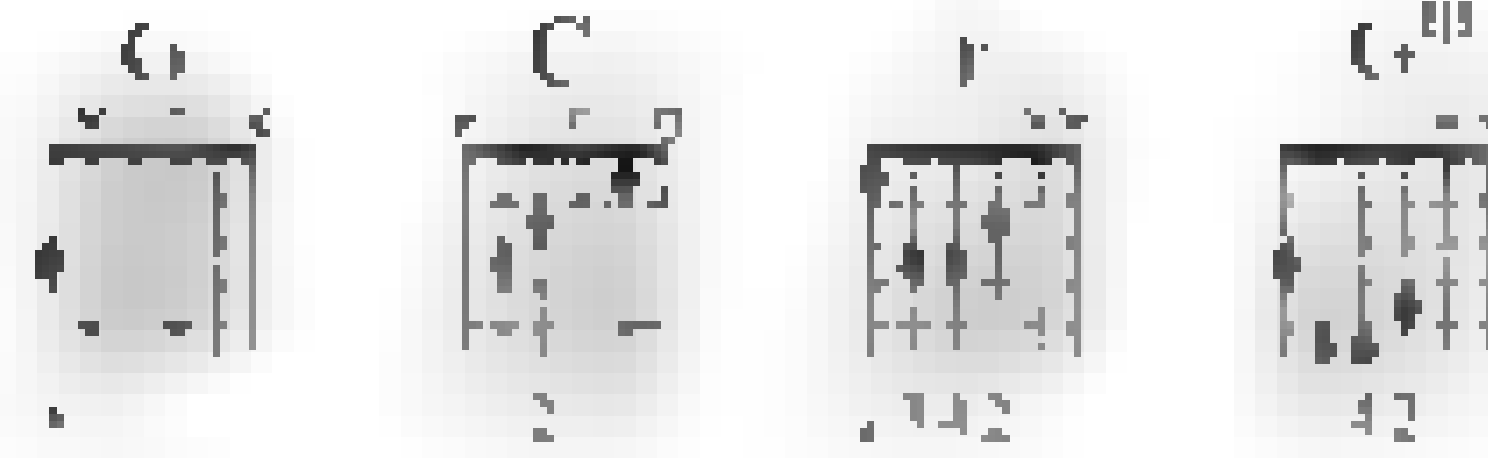
think

1 2 15 15 15 15 15

from Guns N' Roses - Appetite for Destruction

Paradise City

Words and Music by W. Axl Rose Slash, Izzy Stradlin, Duff McKagan and Steven Adler



Finger down a 7 step
low to high) 1 2-3 4 5 6 7 8

Intro

Moderately slow ♩ = 94

G

C

Gtr. Electric

mf
with lyrics
to rock the night

1 add19

C

G

C

1ch. Fig. 1

1 add19

C

G

End Rhy. Fig. 1

Chorus
 Gtr 1 w Rhy 1-g 1 (1 1/2 times)
 C

Take me down to the Par - a - dise C-i - y, where the grass is green and the girls are pret - ty

Take (Oh, won't you please take me home, home?)

Take me down to the Par - a - dise C-i - y where the grass is green and the girls are pret - ty

Take me home (Oh, won't you please take me home?)

Take me home (Oh, won't you please take me home?)

Take me home (Oh, won't you please take me home?)

*Vol swell

Interlude

Figure 1. Model of the study.

13

Run Fig 23

End Rly. Fig. 2A

4 16 2

FILE

12104 L74 3

End Note 1: 2

*See top of first page of song for chord diagrams pertaining to rhythm slashes

Contr 2 & 3 w/ Rhy. Figs. 2 & 2A (1 1/4 turns)

```

[ 197 4 1151 ]

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The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each featuring a half note followed by a quarter note, with a slur over the pair. The notes are F#4 and G4 in the first measure, and A4 and B4 in the second. The lower staff is a simplified version of the upper staff, using numbers 13 and 14 to represent the notes. It also has two measures, each with a slur over the numbers 13 and 14.

Caravan

Guitar

Voice

CONTINUATION

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef, 2/4 time) and a piano accompaniment (treble and bass clefs, 2/4 time). The vocal line begins with a whole note 'A' on a high note, followed by a half note 'B' and a quarter note 'C'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues the vocal line with a half note 'D' and a quarter note 'E', followed by a half note 'F' and a quarter note 'G'. The piano accompaniment continues with the same rhythmic pattern. The score is written on a single page with a key signature of one sharp (F#) and a time signature of 2/4.

Interlude

The 'Fingerings' section consists of two staves. The top staff is for the right hand and the bottom for the left hand. Both staves are in 2/4 time. The right hand part starts with a treble clef and a key signature of one sharp (F#). The left hand part starts with a bass clef and a key signature of one sharp (F#). The notation includes various fingerings (1, 2, 3) and slurs. The right hand part has a final measure with a slur over the last two notes, and the left hand part has a final measure with a slur over the last two notes.

[illegible]

450

1 Just a car driven down the street I'm a
2 Reg's a rich man so they say You got to
Strapped in the chair of he can't gas chain - ber, _____

char - ity case, — so buy me some-thing to eat — I'll pay you at an - oth - er
 it's all a gen - tle when it's just a game You treat it like a cap - i - tal crime —
 the sur - geon gen - 'ral says it's ha - zard - ous to breathe I'd have an - oth - er sig - a - rette but

The second system of the musical score for 'The Rose Tree' is shown. It continues the melody in the treble clef, 2/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the notes. The system ends with a double bar line.

Intro
1 C#m C SEC

Take it to the end of the line
Tell me who you're gon - na be - lieve

Rhy Fill 1

End Rhy Fill 1

2
Gtr 2 w/ Rhy Fill 1

ev - 'ry - bod - y's do n their time

Chorus
Gtrs 2 & 3 w/ Rhy Fills 2 & 2 w/ 1 2 tones

Take me down to the Par - a - dise City where the grass is green and the girls are pret - ty

Oh won't you please take me home? Yeah yeah

Take me down to the Par-a-dise City where the grass is green and the girls are pretty

*D.S. al Coda
(take 1st ending)*

Take me home

Later 2

Later 3

Coda

Chorus

dr. 2 & 3 w/ Rhythmic 2 & 3's 2 times

Take me down to the Par-a-dise City, where the grass is green and the girls are pret-ty

Take me home Yeah yeah

Take me down to the Par-a-dise City, where the grass is green and the girls are pret-ty

1 C G5 15

Oh, won't you please take me home?

Enter 1

Enter 3

Guitar Solo

Enter 3 w/ RYA

G5 Bb5 G5 CS Bb5

Yeah

Enter 5 (dist.)

f

*w/ octaver

3 (3) 5 3 5 3 5 5 3 4 5 3 4 5 5 5+ 3

*Not for use between 45-50 wendry in x

Enter 2

PM

3 1 2 3 3 1 2 3 1 3 1 3 3

PM

3 1 2 3 3 1 2 3 1 3 1 3 3

Git. 3 u. Kb. 1 u. 2
G5 Bb5 C5 C5 Bb5

Git. 3 u. Kb. 1 u. 2
A5 C A5 D5 C5

Git. 2

Intro

Far

Way

So

10 12 10 11 10 12 10 11 10 8 9 10 8 9 8 9 10 8 9 10

Rhy Fig. 1

End Rhy Fig. 3

PM

I

PM

I

PM

I

PM

I

7 7 7 7 7 X X 7 7 7 7 7 X X 7 7 7 7 7 X X 7 7 7 7 7 X X

Intro 2 & 3 w Rhy Fig. 3

Far

Way

So

10 12 10 11 10 12 10 11 10 8 9 10 8 9 8 9 10 8 9 10

Far

Way

So

10 12 10 11 10 12 10 11 10 8 9 10 8 9 8 9 10 8 9 10

Intro 2 & 3

PM

I

PM

I

PM

I

PM

I

7 7 7 7 7 X X 7 7 7 7 7 X X 7 7 7 7 7 X X

Verse
 C 2nd 13
 G5

Ab5 G5 C5 Ab5

4 Capt-ain Amer-ica's secret high-priest. Now he's a super-jerk who's a Pro-letar heart. He said

1st 4

9 7 8 9 7 8 9 7 9 7 9 7 | 9 7 8 9 7 0 9 7 9 7 7 (7)

1st 3

5 3 4 5 3 4 5 3 5 3 5 3 | 5 3 4 5 3 4 5 3 5 3 5 3

G5 Bb5 G5

'Turn me a round and take me back to the start — I must be los in' my

9 7 8 9 7 8 9 7 9 7 9 7 | 9 7 8 9 10 8 6

PMI

5 3 4 5 3 4 5 5 5 5 5 3 | 5 3 4 5 3

Chorus 2 w/ key (all)

around Are you blue? I've seen it all a million times."

5 NC

7 5 5 9 9 9 7 8 9 (9)

5 5 5 3 5 5 5 3 5

Chorus

Chorus 2 & 3 w/ key Figs 2 & 2A (3 1/2 times)
w/ 4 fret

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty

Take me home. Yeah, yeah

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty

Oh, won't you please take me home?

Take me down to the Paradise City where the grass is green and the girls are pretty

12 14 12 12 14 12 15 14 14 12 14 12 14 12 12 14 12 15 14 14 12 14

Take me home Yeah yeah

13 13 13 14 14 12 14 14 15 14 15 14 15 14 15 14 14 12 14

Take me down to the Paradise City where the grass is green and the girls are pretty

12 14 12 12 14 12 15 14 14 12 14 12 14 12 13 13 14 12 15 15 15 15 15 13 13

Gtr 2
 Oh won't you please take me home

Gtr 1
 End Rhy. Fig. 4

Gtr 2
 grad release

Gtr 1
 End Rhy. Fig. 4

Gtr 2
 End Rhy. Fig. 4

Gtr 1
 End Rhy. Fig. 4

Gtr 2
 Home

Gtr 1
 End Rhy. Fig. 4

Interlude
 Faster ♩ = 109
 Double-time feel

Gtr 2
 10 8 9 10 8 9 10 8 10 8 10 8

Gtr 1
 10 8 9 10 8 9 10 8 10 8 10 8

Handwritten musical notation on a treble clef staff, featuring a key signature of one sharp (F#) and a 12-measure phrase. The notation includes various note values, rests, and dynamic markings. Below the staff, a sequence of numbers (8, 5, 7, 8, 6, 8, 6, 10, 8, 9, 10, 8, 10, 8) is written, with a bracket indicating a measure change after the 10th measure. A curved arrow points from the 10th measure to the 11th measure.

Handwritten musical notation on a treble clef staff, featuring a key signature of one sharp (F#) and a 12-measure phrase. The notation includes various note values, rests, and dynamic markings. Below the staff, a sequence of numbers (8, 5, 7, 8, 6, 8, 6, 10, 8, 9, 10, 8, 10, 8) is written, with a bracket indicating a measure change after the 10th measure. A curved arrow points from the 10th measure to the 11th measure.

Handwritten musical notation on a treble clef staff, featuring a key signature of one sharp (F#) and a 12-measure phrase. The notation includes various note values, rests, and dynamic markings. Below the staff, a sequence of numbers (10, 8, 9, 10, 8, 9, 10, 8, 10, 8, 10, 8) is written, with a bracket indicating a measure change after the 10th measure. A curved arrow points from the 10th measure to the 11th measure.

Handwritten musical notation on a treble clef staff, featuring a key signature of one sharp (F#) and a 12-measure phrase. The notation includes various note values, rests, and dynamic markings. Below the staff, a sequence of numbers (10, 8, 9, 10, 8, 9, 10, 8, 10, 8, 10, 8) is written, with a bracket indicating a measure change after the 10th measure. A curved arrow points from the 10th measure to the 11th measure.

Handwritten musical notation on a treble clef staff, featuring a key signature of one sharp (F#) and a 12-measure phrase. The notation includes various note values, rests, and dynamic markings. Below the staff, a sequence of numbers (10, 8, 9, 10, 8, 9, 10, 8, 10, 8, 10, 8) is written, with a bracket indicating a measure change after the 10th measure. A curved arrow points from the 10th measure to the 11th measure.

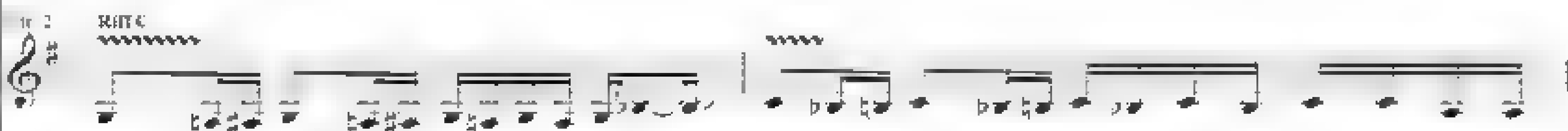
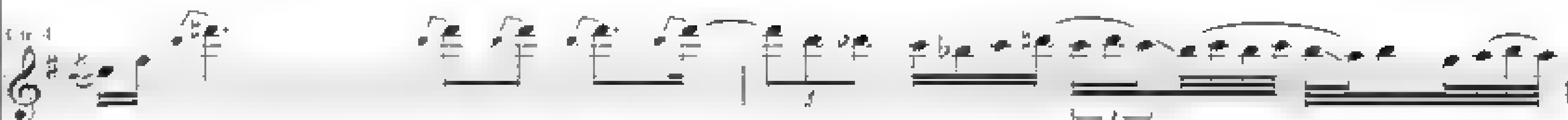
Handwritten musical notation on a treble clef staff, featuring a key signature of one sharp (F#) and a 12-measure phrase. The notation includes various note values, rests, and dynamic markings. Below the staff, a sequence of numbers (10, 8, 9, 10, 8, 9, 10, 8, 10, 8, 10, 8) is written, with a bracket indicating a measure change after the 10th measure. A curved arrow points from the 10th measure to the 11th measure.

C5



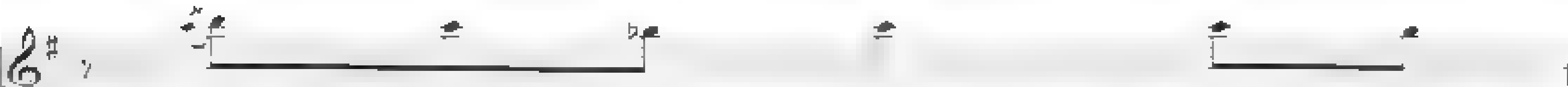
I wan-na see,

how good it can be



15

C5



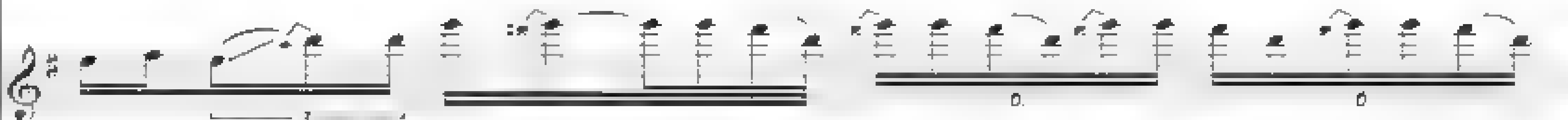
Oh, won't

you

please

take

me



Take me down to the Par a - dise C⁵ C⁵ y, where the grass is green and the girls are pret ty

Oh, won't you please take me home?

Take me down beat me 'round

Oh, won't you please take me home?

15 C5

Oh, come take me home

grass bend

7 7 7 7 7 7 7 7

take me down to the Par-a-dise City where the grass is green and the girls are pret-ty

grass bend

7 7 7 7 7 7 7 7

15 C5 G5

Oh, won't you please take me home?

grass bend

7 7 7 7 7 7 7 7

I want the

grass bend

7 7 7 7 7 7 7 7

Yesh ba by

grad. bend

FM 4 FM 4

9 8 6 8 6 7

9 8 6 8 6 7

9 8 6 8 6 7

9 8 6 8 6 7

9 8 6 8 6 7

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Cont. on following page

Capo 7 across

Two girls are in the

Capo 1

Capo 7

w/ pick & finger

* "Դիտարկելով, որ չկա ե. չկա համաձայնություն

D

w/ pick & fingers 4

(cont in slashes)

(cont in slashes)

C

let ring throughout

C G D/A

(cont. in notation)

*Release fretted notes don't pick

Verse

C G/B G/A G

I shed a tear 'cause I miss in' you, I'm still at night to smile

Chorus

G/A G

Chorus 1

G/A G

Chorus 2

G/A G

A **D**

Gee I think a-bout you ev-ry day now

C **E/B** **C-A** **G**

Was a me when I was a-kidda know but you set my mind on a case

A

There is no doubt you're in my heart now

D

(cont. in slashes)

Lead Riff A

(cont. in slashes)

Chorus

C **G** **C** **Em**

Rhy. Fig. 1

Said "Woman, take it slow. It'll work at self out fine

Fig. 2

C G D Dsus4 D Dsus4 D End Rhy. Fig. 4

A 1 we need is just a little peace hence

3 2 0 2 3 3 0 | 2 2 0 0 2 0 2 0 |

Cap. 2 w. Rhy. 4 2 (6 measures)

C C C

Said Suzie make it slow and we'll come together fine

0 1 3 0 | 3 2 0 0 0 2 0 | 3 0 2 0 3 2 |

End C C

All we need is just a little love

0 0 0 0 | 3 0 2 0 1 0 2 0 | 0 0 3 2 2 0 0 |

D

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord (F#4, A4, C5) followed by a whole note rest, and then a half note chord (F#4, A4, C5) followed by a half note rest. Below the staff, the lyrics "Handwritten Pa Handwritten" are written.

Cu

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord (F#4, A4, C5) followed by a whole note rest, and then a half note chord (F#4, A4, C5) followed by a half note rest. Below the staff, the lyrics "Handwritten Pa Handwritten" are written.

Rhy Fig. 2

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord (F#4, A4, C5) followed by a whole note rest, and then a half note chord (F#4, A4, C5) followed by a half note rest. Below the staff, the lyrics "Handwritten Pa Handwritten" are written.

*Composite arrangement 11

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord (F#4, A4, C5) followed by a whole note rest, and then a half note chord (F#4, A4, C5) followed by a half note rest. Below the staff, the lyrics "Handwritten Pa Handwritten" are written.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord (F#4, A4, C5) followed by a whole note rest, and then a half note chord (F#4, A4, C5) followed by a half note rest. Below the staff, the lyrics "Handwritten Pa Handwritten" are written.

Verse

Chorus Riff A

C

I s t a c k o n t h e s t a r t c a u s e I d o n t w a n t t o b e a l o n e

Chorus Riff B

G/B

e a c h o t h e r a l o n e

Chorus Riff C

G/A

e a c h o t h e r a l o n e

Chorus Riff D

G

e a c h o t h e r a l o n e

Chorus Riff E

A7

I c a n t h a v e y o u r i g h t n o w

Chorus Riff F

D

I l l w a i t d e a r

Chorus Riff G

A7

I c a n t h a v e y o u r i g h t n o w

Chorus Riff H

D

I l l w a i t d e a r

C G7/B G A G

Sometimes I get so tense but I can't speed up the time

5 5 5 5 0 0 3 5 0 5 0 0 3 0 5 3 5 0 3 5 3 5 0 3 0

3 1 0 1 0 2 3 1 0 0 2 3 2 0 0 2 0 2 3 1 0 2 3 0 2 0

A7 D

you know we're not one more bang on the side

7 5 0 7 5 0 7 5 6 0 5 0 0 7 7 7 0 7 7 5 0 4 3 0 0

0 2 2 0 2 0 2 0 3 2 2 0 2 2 0 2 2 3 2 3 0 2 3 2 0 0 0

Chorus

Verse 1 & 2 why a pig (1 3 4 me 3)

C G C Em

Said We won't take it slow and things will be just fine

Verse 2

2 3 1 0 2 1 0 0 | 3 0 0 3 3 0 0 | 0 1 0 2 3 2 | 0 2 0 0 2 1

C G D

You and I just use a little patience

3 2 0 3 0 2 3 0 | 3 0 2 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

C G C

Said Say it take the lead and let's all go

0 1 0 0 | 0 0 2 | 3 1 0 2

Em C G

You and I've got what it takes to make

0 2 2 0 2 2 0 0 | 3 2 0 1 0 2 3 0 | 3 2 0 0 0 2 3 0

1. *no Rhy 1 g 2*
 D
 We went take it Ah I never
 break it cause I can't do it
 10 10 10 11 10 14 13 12
 10 11 12

Guitar Solo

Chrs. 1 & 2, w/ Rhy 1: g. (1 3/4 times)

Chrs. 1 & 2, w/ Rhy 1: g. (1 3/4 times)

13 13/15 13 14/16 15/14 12 12 13/12 13 13/15 13 15/17 13 12

13 13/15 13 14/16 14 12 12 12 15/17 15 15 12 14 12 15 15 (15/12)

3 0 3 3 (3) 1 2 2 0 3 2 (2) 0 3 0 3 1 (3) 1 3 5 3 5 3 5 3 5

5 3 5 5 3 5 3 5 5 3 5 3 5/7 5-5

*Whistled

5 3 4 2 3 4 2 0 2 2 4 2 3 4 0 2

*Next 1 meas

DA

Fig. 4

Ind. Wks. Bldg. &

Clr 1 %/khy 1-2 4 (3 times)

L

yeah, ——— yeah. Oo, ——— yeah. ——— Need a lit-tle pa-

w/ pick & fingers -----

2 2 3 3 3 2 2 3 5 0 0 3 3 5 3 0 3 0 10 8
 2 0 2 0 2 0

D

G

hence,

yeah,

Just a lit-tle pa-

D **G**

fence yeah Some more pa -

6 7 5 8 6 7 6 10 8 10 12 10

3 5

Bridge

Gtr 1: wrkby Fig. 4 (4 measures)
Gtr 2: wrkby Fig. 3 (4 measures)

D **G**

I've been walk - in the streets at night just try in' to get -

fence yeah

(10) 12 14 12 11 12 11 7 9 7 9

it rgh It's hard to see walk so don't y a road you

Need some na fence yeah

7 7 7 4 7 5 4 5 4 2 2 2 5 4 2 2 4 4 0 4 2 0 0

C

know I don't like be a stuck in the crowd And the streets don't change but

Just give me some pa tience

5

C

may be the name I am I got time for the same cause I need

yeah. Got to have some

5 3 5 3 5 3 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5

D

you. Yeah... yeah, well, I need you Oo, I need

pa tience yeah At tacks is on

3 3 2 3 2 6 7 5 6 7 5 3 4 5 3 3 3 0 3 0 0 3 0 3 3 0 0

from Rihanna- Rated R

Rockstar 101

Words and Music by Terius Nash, Christopher Stewart and Robyn Fenty

Intro

Slow ♩ = 70

NC F#5

I told you

dist. Intr 2

mf

TAB

4/4 4/2 4/2

Synth are for gir

Intr 2 (reel)

Uh oh I told you baby

Uh oh I told you baby

Uh oh I told you baby

Uh oh I told you

Verse

1 Got up in the club, post ed in the back, feel m' so good, look m' so had
2 Six inch walk er, lag shut talk er I nev er played a vic tim, I d rath er be a stalk er So

(Ah, ah, ah, ah,

The image shows a musical score for the song "The Rose Tree". It is written for a voice and piano. The voice part is in the treble clef, and the piano part is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a prominent bass line with a 4-measure rest and a 3-measure rest.

Rock on! In skirt,
ba-by, take me in.

Rock-a! this club,
I was - o-beyed the law

got my mid-dle fin-ger up,
Make sure you frisk me good,

I don't real-ly give a fuck
check my par-ties and my bra

ah

ah,

Rock-in these di-monds, I'm a, rock-in this chain. Make sure you get a pic-ture I'm a, rock-in my lane
Wild-in' out a cra-zy house with my white jack-et on. Won't you come and sign me out? _____ } To

The image shows a musical score for the song "The Rose Tree". It is written for three voices: Soprano, Alto, and Tenor. The music is in 2/4 time and consists of two systems. The first system has a key signature of one flat (B-flat) and a common time signature of 2/4. The second system has a key signature of two flats (B-flat and E-flat) and a common time signature of 2/4. The lyrics are written below the notes.

System 1:

- Soprano:** The rose tree, the rose tree, the rose tree, the rose tree.
- Alto:** The rose tree, the rose tree, the rose tree, the rose tree.
- Tenor:** The rose tree, the rose tree, the rose tree, the rose tree.

System 2:

- Soprano:** The rose tree, the rose tree, the rose tree, the rose tree.
- Alto:** The rose tree, the rose tree, the rose tree, the rose tree.
- Tenor:** The rose tree, the rose tree, the rose tree, the rose tree.

1 2 5



be what you is, you got - ta be what you are,



On - ly thing I'm mess - in' is a black gun - tar, I'm a

2



2



2



2



2



2



2



2



2



2



2



2



2



2



2



2



2



2



2



2



2



2



Gtr 2 w/ Riff A

rock star. — Hey, ba by, I'm a rock star. — Hey, ba by, it's

1

To Coda

big cities bright lights, all day long nights. Ba-by, I'm a

big cities, bright lights, all day

Interlude

Oh ba-by I'm a Oh ba-by I'm a Oh ba-by I'm a Oh ba-by I'm a

Gtr 2 Riff B End Riff B

Oh, ba-by, I'm a Oh, ba-by, I'm a Oh, ba-by, I'm a Hey ay ay all day long nights Ba-by I'm a

all day

2 4 5 6 w bar 2 18 19

Interlude

Gtr. 2, w/ Riff R

F#5

G#5

A5

D#5

Oh, ba-by, I'm a...

Oh ba-by, I'm a

Oh ba-by I'm a

Oh ba-by I'm a

guitar bend

7

9

10

12

F#5

G#5

A5

F5

C5

Oh ba-by I'm a

Oh ba-by I'm a

Oh ba-by I'm a

Hey ay ay

(12)

12

12

2

4

5

2

3

Bridge

Gtr. 1 (lead)

F5

A5

Hey _____ I'm rockin' on to night _____

cause I can't wait til to mor

Gtr. 3 (clean)

mf

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12 12 9 9 9 9 9 9 9 9

Gtr. 2

5

15

A5

G5

now I'm, ah live my whole life in the night

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12 12 12 8 8 8 5 5

cause I ain't got time to be

1 5 8

15

A5

G5

I'm rock-in' out to - night

6 13 13 13 13 13 13 13 13 13 13 13 13 15 15 15 12 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8

Why wait till to mor

1 5 8

F# A# C# 1#5

row? I m, ah, live my whole lac in the night. I m a

13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 5 5 5 5 5 5 5

1 5 3 1 2

Coda

Outro

Git 2 w Ralf B (2 times)

F#

C#

A#

D#

Oh ba by I m a Oh ba by I m a Oh ba by I m a Oh ba by I m a

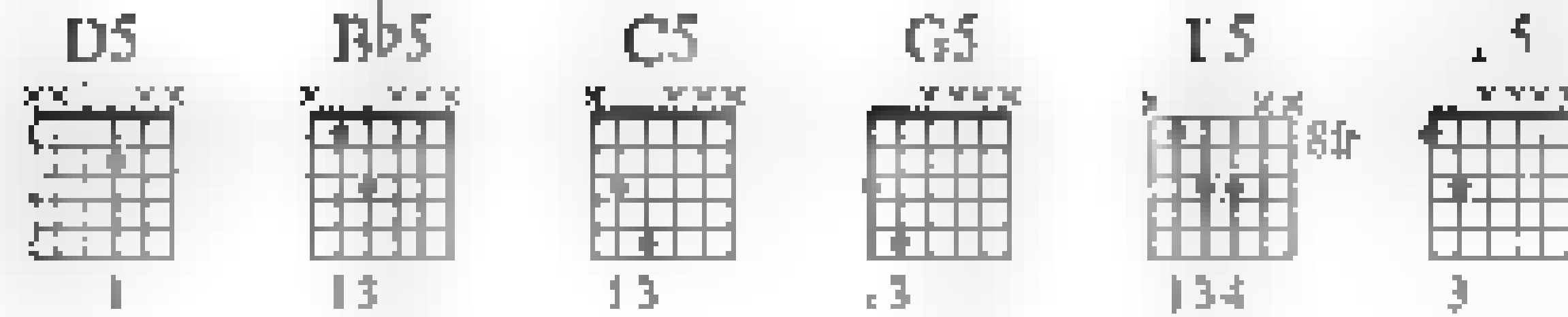
Git 1

7 9 10 12

1#5 C# A# D# 1#5 N.C

Oh ba by I m a Oh ba by I m a Oh ba by I m a Hey ay ay

9 9/12 12/14 4 4 2



Intro

Moderately fast $\text{♩} = 164$

N.C.

Gtr 1 (dist.)

Riff A

First system of guitar notation for Gtr 1 (dist.) and TAB. The guitar staff shows a series of chords and a riff. The TAB staff shows the corresponding fret numbers and string numbers. The first system includes a dynamic marking f and a chord symbol D5 .

Gtr 1 w/ Riff A (1-12 tones)

*A5
End Riff A

Second system of guitar notation for Gtr 1 (dist.) and TAB. The guitar staff shows a series of chords and a riff. The TAB staff shows the corresponding fret numbers and string numbers. The second system includes a dynamic marking f and a chord symbol D5 .

Gtr 2 (dist.)

Third system of guitar notation for Gtr 2 (dist.) and TAB. The guitar staff shows a series of chords and a riff. The TAB staff shows the corresponding fret numbers and string numbers. The third system includes a dynamic marking f and a chord symbol D5 .

Gtr 3 (dist.)

Fourth system of guitar notation for Gtr 3 (dist.) and TAB. The guitar staff shows a series of chords and a riff. The TAB staff shows the corresponding fret numbers and string numbers. The fourth system includes a dynamic marking f and a chord symbol D5 .

*Chord symbols reflect basic harmony

**Gtr 2 & 3

Fifth system of guitar notation for Gtr 2 & 3 and TAB. The guitar staff shows a series of chords and a riff. The TAB staff shows the corresponding fret numbers and string numbers. The fifth system includes a dynamic marking f and a chord symbol D5 .

**Composite arrangement

Chor 1, Act 1

C C# G5 G#5 A5

Riff II

End Riff II

Rhy Fig 1

Chor 2

Riff C

Chor 3

C C# G5 G#5 A5

End Rhy. Fig. 1

Rhy Fig. 2

C C# G5

Chor 3

End Riff C

G#5 A5

C C# G5 G#5 A5

End Rhy. Fig. 2

Verse

A5 NC

I You up er at are no t va in yn but to de You re Moth er Na tu e and an al my bough

A5

As long as you re ke st fo e pret y bod ies your it le se cret will be safe with me

Pre-Chorus

Gtr 1 w/ Riff A (1 1/2 times)
Gtr 2 w/ Riff C (1 1/2 times)
Gtr 3 w/ Rhy Fig. 1 (1 1/2 times)

C C# G5 G#5 A5 C C# G5 G#5 A5

(A1)

Interlude

Gtr 2: w/ Riff C
Gtr 1: w/ Rhy Fig. 2

A5 C C# G5 G#5 A5 C C# G5 G#5 A5




Interlude guitar notation for Gtr 2 and Gtr 1. Gtr 2 has a riff in C major. Gtr 1 has a rhythmic figure in C major. The notation is for a 4-measure phrase.

Verse

A5 NC

2 You're kept a - live and po - lar - ized with one thing in mind Me - tab o - liz in ev - ry - thing that you see



Verse guitar notation for Gtr 2 and Gtr 1. Gtr 2 has a riff in A5. Gtr 1 has a rhythmic figure in A5. The notation is for a 4-measure phrase.

Gtr 1



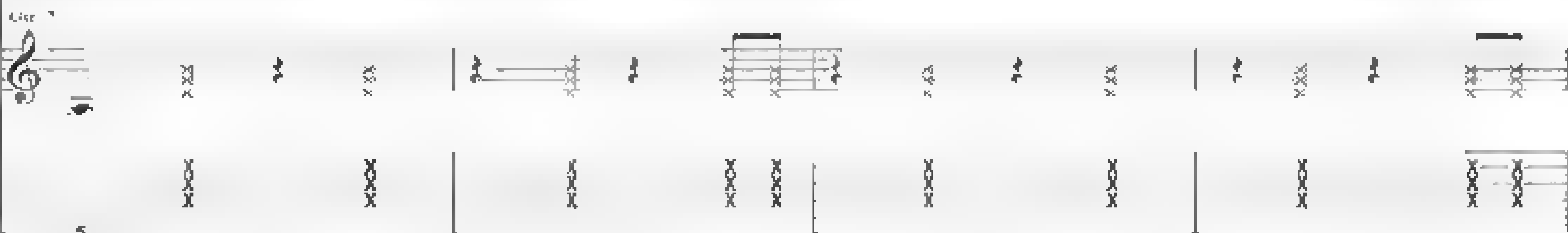
Gtr 1 notation for the verse. It shows a single measure of the rhythmic figure.

Gtr 2



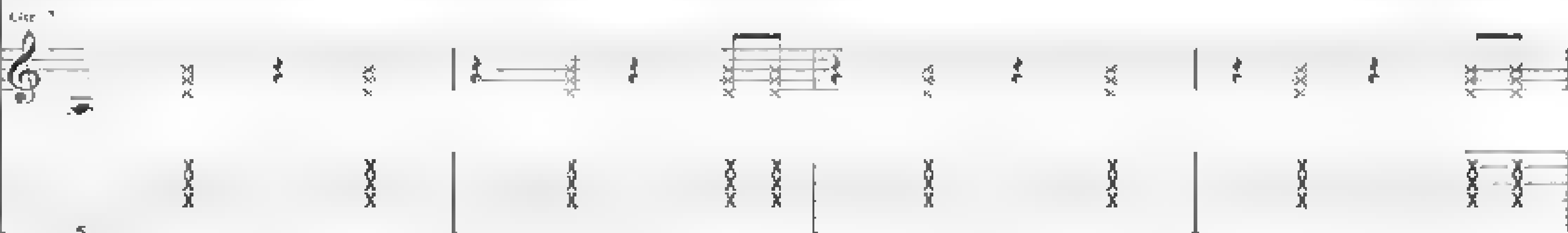
Gtr 2 notation for the verse. It shows a single measure of the riff.

Gtr 1



Gtr 1 notation for the verse. It shows a single measure of the rhythmic figure.

Gtr 2



Gtr 2 notation for the verse. It shows a single measure of the riff.

D.S. al Coda

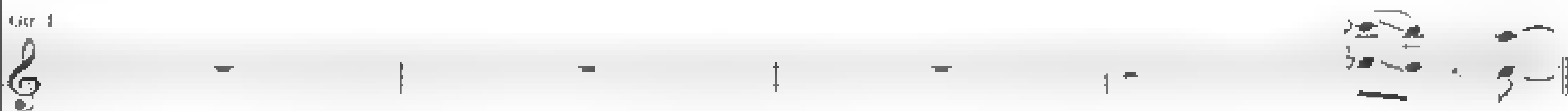
A5

But now and then or a lit - tle lat - er, now I'm gon - na take you down wait me



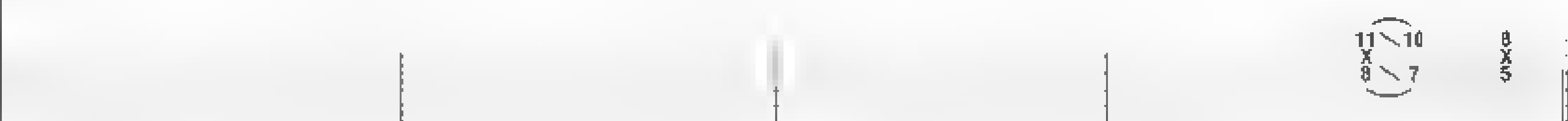
Verse guitar notation for Gtr 2 and Gtr 1. Gtr 2 has a riff in A5. Gtr 1 has a rhythmic figure in A5. The notation is for a 4-measure phrase.

Gtr 1



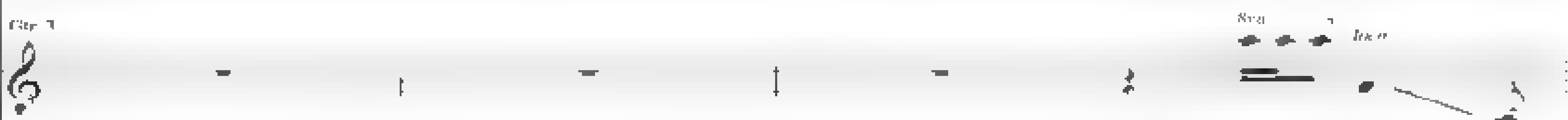
Gtr 1 notation for the verse. It shows a single measure of the rhythmic figure.

Gtr 2



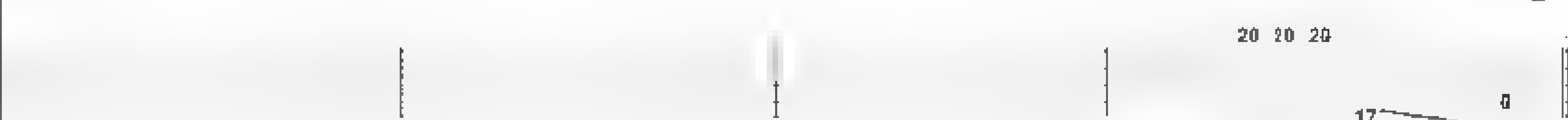
Gtr 2 notation for the verse. It shows a single measure of the riff.

Gtr 1



Gtr 1 notation for the verse. It shows a single measure of the rhythmic figure.

Gtr 2



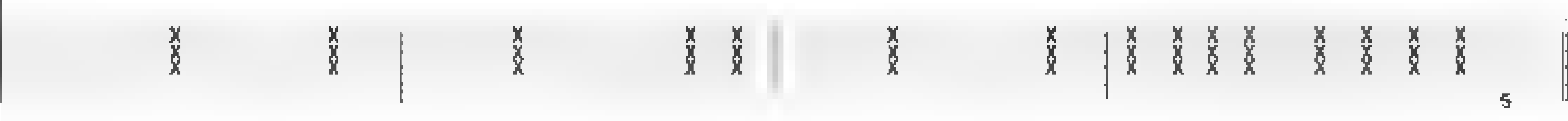
Gtr 2 notation for the verse. It shows a single measure of the riff.

Gtr 1



Gtr 1 notation for the verse. It shows a single measure of the rhythmic figure.

Gtr 2



Gtr 2 notation for the verse. It shows a single measure of the riff.

O Coda

Chorus

For 2 w K₂Cr₂O₇ 2






Why Fig. 4

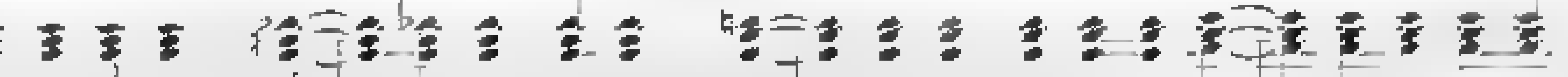
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Figure 1 shows the musical notation and fretboard diagrams for the first six measures of the piece. The notation is in treble clef, and the fretboard diagrams show the positions of the notes on the strings.

Find Rkt. Flg. 4

Log 7

Case 3



Case 3

Relig. Fig. 5

4 of 2

[illegible]

End Key: Fig 5

and a 40 kHz delay.

No let me
 see — set me
 free — cause I
 thank you
 need — my
 soul

1947

[illegible]

Take me over take me down

Gtr 1

Gtr 2

Gtr 3

Gtr 4

Gtr 5

Gtr 6

Chorus
 Take me down, take me down

Interlude
 Chorus 1 w/ B of A (2 times)
 A5 NC

Interlude
 Chorus 1 w/ B of A (2 times)
 A5 NC

Chorus
 Take me down, take me down

Interlude
 Chorus 1 w/ B of A (2 times)
 A5 NC

CS A5 Bm C5/A D

Str

19 19 19 19 20 20 20 19 17 17 17 20 20 19 20 22

Chorus

Str 2 w/ Rhy. Fig 3
Str 1 Rhy. Fig 4

D D# C G5 D

So set me free 'cause I think you need my soul.

19 19 19 19 20 20 20 19 17 17 17 20 20 19 20 22

Str 2 w/ Rhy. Fig 5

Bb C C D

Set me free 'cause I think you need my soul.

19 19 19 19 20 20 20 19 17 17 17 20 20 19 20 22

Chor 2 with Fig 3

Key: Bb, C, G#5, D

Lyrics: No set me free, now I think you need my soul

Fig 3

7 7 7 7 7 10 | 10 10 10 10 10 12 | 12 12 12 12 12 7 | 7 7 7 7 7 7 7

5 5 5 5 5 8 | 8 8 8 8 8 10 | 10 10 10 10 10 5 | 5 5 5 5 5 5 5

Chor 2 with Fig 3

Key: Bb5, I 5, D5

Lyrics: Set me free, set me free

Fig 3

7 7 7 7 7 10 | 10 10 10 10 10 12 | 12 12 12 12 12 7 | 7 7 7 7 7 7 7

5 5 5 5 5 8 | 8 8 8 8 8 10 | 10 10 10 10 10 5 | 5 5 5 5 5 5 5

Chor 2 with Fig 3

Key: Bb5, I 5, D5

Lyrics: Set me free, set me free

Fig 3

7 7 7 7 7 10 | 10 10 10 10 10 12 | 12 12 12 12 12 7 | 7 7 7 7 7 7 7

5 5 5 5 5 8 | 8 8 8 8 8 10 | 10 10 10 10 10 5 | 5 5 5 5 5 5 5

Chor 2 with Fig 3

Key: Bb5, I 5, D5

Lyrics: Set me free, set me free

Fig 3

7 7 7 7 7 10 | 10 10 10 10 10 12 | 12 12 12 12 12 7 | 7 7 7 7 7 7 7

5 5 5 5 5 8 | 8 8 8 8 8 10 | 10 10 10 10 10 5 | 5 5 5 5 5 5 5

Chor 2 with Fig 3

Key: Bb5, I 5, D5

Lyrics: Set me free, set me free

Fig 3

7 7 7 7 7 10 | 10 10 10 10 10 12 | 12 12 12 12 12 7 | 7 7 7 7 7 7 7

5 5 5 5 5 8 | 8 8 8 8 8 10 | 10 10 10 10 10 5 | 5 5 5 5 5 5 5

Cu

[illegible][illegible]

		C5	D5	Bb5		C5

[illegible]

Handwritten musical score for guitar and voice. The score includes a guitar part with fret numbers and a vocal line with lyrics. The lyrics are: "Set me free, set me free, My cre-uo".

The guitar part features various techniques including bends, slides, and triplets. The vocal line is written in a treble clef with a key signature of one flat (Bb).

Lyrics: Set me free, set me free, My cre-uo

Outro

mes 1 & 4 in

Handwritten musical score for guitar and voice. The score includes a guitar part with fret numbers and a vocal line with lyrics. The lyrics are: "my cre do".

The guitar part features various techniques including bends, slides, and triplets. The vocal line is written in a treble clef with a key signature of one flat (Bb).

Lyrics: my cre do

my ere do,

let ring

my ere do

let ring

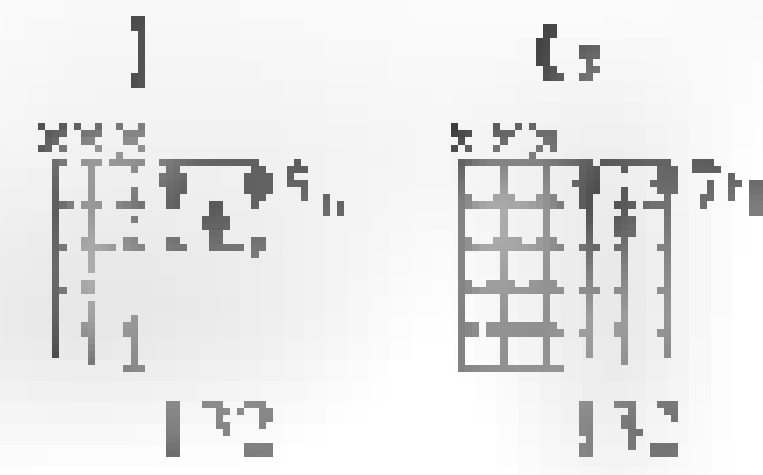
my ere do

let ring

from Velvet Revolver - Libertad

She Builds Quick Machines

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Dave Kushner and Slash



Drop D tuning
(low to high) D-A-D-G-B-F

Intro

Moderately ♩ = 150

C5 D5 C5 D5 C5 D5 B5 D5 B5 1-5

C5 D5 C5 D5 C5 D5 B5 D5 B5 1-5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 w. a.

Tablature for Gtr. 1 (w. a.) showing fret numbers and string numbers (10, 12, 0) across two systems.

Gtr. 2 w. Rhy. Fig. 1

C5 D5 C5 D5 C5 D5 B5 D5 B5 1-5 C5 D5 C5 D5 C5 D5 B5 D5 B5 1-5

Tablature for Gtr. 2 (w. Rhy. Fig. 1) showing fret numbers and string numbers (10, 12) across two systems.

Gtr. 3 a.c.

Tablature for Gtr. 3 (a.c.) showing fret numbers and string numbers (10, 12, 0) across two systems.

C5 D5 C5 D5 C5 D5 B5 D5 B5 1-5

C5 D5 C5 D5 C5 D5 B5 D5 B5 1-5

Rhy. Fig. 2

End Rhy. Fig. 2

Tablature for Gtr. 3 (w. 3) showing fret numbers and string numbers (10, 12, 0) across two systems.

Pre-Chorus
Half-time feel

A5 G5 C5 A5 G5 C5 Gtr 2 fret

1 can feel it when you push straight down

End Riff C

pp

(14)

Riff D
Gtr → (slight dist)

mf

to ring throughout

3 2 0

3 2 0

End Riff D

Rhy. Fig. 3

7 5 10 (10) 3 5 3 5 7 5

7 5 10 (10) 3 5 3 5 7 0

*w/ echo set for quarter-note regeneration w/ 1 repeat of Chorus

End half-time feel

Gtr 4 w/ Riff D
A5 G5 C5 A5 G5 C5

1 could feel it when they stood their ground

End Rhy. Fig. 3

7 5 10 (10) 3 5 3 5 7 5

7 5 10 3 5 3 5 7 5

Chorus
at 2 w Rhy. Fig. 2 twice

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Right over right keep it through to night Right right, keep it through to night

Rhy. Fig. 4

10 10 10 10 10 10

10 12 10 12 10 12 9 12 0 3 0 3 0 10 12 10 12 10 12 9 12 0 3 0 3 0

End Rhy. Fig. 4

Gtr 3 w Rhy. Fig. 4

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Right in my sight keep it through to night Hit smash right through your spot I got

Verse
 Gtrs 2 & 3 w/ Riffs A & A1
 C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

2 She ran a way to let us to keep a way the ex-cess

Gtr 2 Riff F
 C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

3 5 3 5 3 5 2 5 0 2 3 0 3 0 3 5 3 5 3 5 2 5 0 2 (3) (3) 0

Gtr 2 w/ Riff A
 Gtr 2 w/ Riff F
 C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

She burned through in her in a race crashed a cross America

Gtr 2 w/ Riff A
 C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

At the all night sex show at far from home

3 5 X X 3 5 3 5 2 5 0 2 3 0 3 0 3 5 3 5 3 5 2 5 0 2 5 3 0

Pre-Chorus
 Half-time feel
 Gtr 3 w/ Rhy fig 3
 Gtr 4 w/ Rhy fig 4
 And the Gtr 6 w/ Riff A
 A5 C5 A5 C5

I can feel it when you push straight down

A5 G5 C5 A5 G5 F5 C5

I could feel it when they stood their ground

End half-time feel

Chorus
 Gtr 2 w/ Rhy fig 2
 Gtr 3 w/ Rhy fig 4
 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Ref over night keep it brought to night eight eight keep it through to night

Voc Fig. 1
 (A) (A) (A) (A)

FIG 1
 Gtr 6
 15 17

To Code ④

To Coda

Gtr 1
Right in my sight, keep it through to-night. I'd smash right through your spot-light.

Gtr 2

Interlude

Bridge

Riff 1

Gtr 2 & 3

Gtr 5 (slight dist.)

**w/ echo as before, next 32 meas

Dsus4

Was you need — is what you break.

Ch. 4

Ch. 5

Ch. 6

Ch. 7

Ch. 8

Ch. 9

Ch. 10

Ch. 11

Ch. 12

Ch. 13

Ch. 14

Ch. 15

Ch. 16

Ch. 17

Ch. 18

Ch. 19

Ch. 20

Ch. 21

Ch. 22

Ch. 23

Ch. 24

Ch. 25

Ch. 26

Ch. 27

Ch. 28

Ch. 29

Ch. 30

Ch. 31

Ch. 32

Ch. 33

Ch. 34

Ch. 35

Ch. 36

Ch. 37

Ch. 38

Ch. 39

Ch. 40

Ch. 41

Ch. 42

Ch. 43

Ch. 44

Ch. 45

Ch. 46

Ch. 47

Ch. 48

Ch. 49

Ch. 50

Ch. 51

Ch. 52

Ch. 53

Ch. 54

Ch. 55

Ch. 56

Ch. 57

Ch. 58

Ch. 59

Ch. 60

Ch. 61

Ch. 62

Ch. 63

Ch. 64

Ch. 65

Ch. 66

Ch. 67

Ch. 68

Ch. 69

Ch. 70

Ch. 71

Ch. 72

Ch. 73

Ch. 74

Ch. 75

Ch. 76

Ch. 77

Ch. 78

Ch. 79

Ch. 80

Ch. 81

Ch. 82

Ch. 83

Ch. 84

Ch. 85

Ch. 86

Ch. 87

Ch. 88

Ch. 89

Ch. 90

Ch. 91

Ch. 92

Ch. 93

Ch. 94

Ch. 95

Ch. 96

Ch. 97

Ch. 98

Ch. 99

Ch. 100

Dsus4

I need — for you —

Ch. 4

Ch. 5

Ch. 6

Ch. 7

Ch. 8

Ch. 9

Ch. 10

Ch. 11

Ch. 12

Ch. 13

Ch. 14

Ch. 15

Ch. 16

Ch. 17

Ch. 18

Ch. 19

Ch. 20

Ch. 21

Ch. 22

Ch. 23

Ch. 24

Ch. 25

Ch. 26

Ch. 27

Ch. 28

Ch. 29

Ch. 30

Ch. 31

Ch. 32

Ch. 33

Ch. 34

Ch. 35

Ch. 36

Ch. 37

Ch. 38

Ch. 39

Ch. 40

Ch. 41

Ch. 42

Ch. 43

Ch. 44

Ch. 45

Ch. 46

Ch. 47

Ch. 48

Ch. 49

Ch. 50

Ch. 51

Ch. 52

Ch. 53

Ch. 54

Ch. 55

Ch. 56

Ch. 57

Ch. 58

Ch. 59

Ch. 60

Ch. 61

Ch. 62

Ch. 63

Ch. 64

Ch. 65

Ch. 66

Ch. 67

Ch. 68

Ch. 69

Ch. 70

Ch. 71

Ch. 72

Ch. 73

Ch. 74

Ch. 75

Ch. 76

Ch. 77

Ch. 78

Ch. 79

Ch. 80

Ch. 81

Ch. 82

Ch. 83

Ch. 84

Ch. 85

Ch. 86

Ch. 87

Ch. 88

Ch. 89

Ch. 90

Ch. 91

Ch. 92

Ch. 93

Ch. 94

Ch. 95

Ch. 96

Ch. 97

Ch. 98

Ch. 99

Ch. 100

Dsus4

I'd steal — for you —

Ch. 4

Ch. 5

Ch. 6

Ch. 7

Ch. 8

Ch. 9

Ch. 10

Ch. 11

Ch. 12

Ch. 13

Ch. 14

Ch. 15

Ch. 16

Ch. 17

Ch. 18

Ch. 19

Ch. 20

Ch. 21

Ch. 22

Ch. 23

Ch. 24

Ch. 25

Ch. 26

Ch. 27

Ch. 28

Ch. 29

Ch. 30

Ch. 31

Ch. 32

Ch. 33

Ch. 34

Ch. 35

Ch. 36

Ch. 37

Ch. 38

Ch. 39

Ch. 40

Ch. 41

Ch. 42

Ch. 43

Ch. 44

Ch. 45

Ch. 46

Ch. 47

Ch. 48

Ch. 49

Ch. 50

Ch. 51

Ch. 52

Ch. 53

Ch. 54

Ch. 55

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Ch. 66

Ch. 67

Ch. 68

Ch. 69

Ch. 70

Ch. 71

Ch. 72

Ch. 73

Ch. 74

Ch. 75

Ch. 76

Ch. 77

Ch. 78

Ch. 79

Ch. 80

Ch. 81

Ch. 82

Ch. 83

Ch. 84

Ch. 85

Ch. 86

Ch. 87

Ch. 88

Ch. 89

Ch. 90

Ch. 91

Ch. 92

Ch. 93

Ch. 94

Ch. 95

Ch. 96

Ch. 97

Ch. 98

Ch. 99

Ch. 100

C/1 **C** **D5**

1 3 4 5 1 2 3 4

C/1 **C** **D**

1 2 3 4 5 6 7 8

*Fingernail of right hand lightly touches vibrating string

Half-time feel
 (for 4 bars)
 ** } Rhy. Fig. 3A

1 2 3 4 5 6 7 8

take, _____ I'd take, _____ I'd

Abj _____

Rhy. Fig. 5

End Rhy. Fig. 3A

End Voc. Fig. 2

End Rhy. Fig. 5

*Refers to down-stemmed voc. only

**See top of first page of song for choro diagrams pertaining to rhythm slashes

Rhgd Voc w/ Voc Fig 2
Figs. 2 & 3: w/ Rhy Fig. 5
Figs. 4 w/ Rhy Fig. 5A

End half-time feel

I **G**

take take

I J I G

Fig. 6 disc

Guitar Solo

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

Fig. 2 & 3

haha benu

Fig. 2 & 3

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

Fig. 2 & 3

haha benu

Rhy Fig. 6 **End Rhy Fig. 6**

Fig. 5

Fig. 6

Fig. 5: 3 0 5 5 | 3 0 5 5 | 3 0 5 5 | 3 0 5 5 | 3 0 5 5 | 3 0 5 5

Fig. 6: 3 5 5 | 3 5 5 3 5 3 5 3

Fig. 7 & 8, w/ Rhy. Fig. 6 (2 times)

D5 C5 D5 C5 D5 C5

Fig. 7: 5 7 5 7 9 | 9 12 9 12 9

Fig. 8: 12 10 12 10 12 12 | 12 10 10 10 10 13 10 12 (12) 10 12 10 12 10

Fig. 9 & 10, w/ Rhy. Fig. 5 & 6 (2 times)

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

Fig. 9: 13 13 10 13 12 13 10 12 10 13 10 | 13 10 13 10 12 10 13 10 12 (12) 13 14 14 0

Fig. 10: 15 15 13 15 10 16 15 | 17 16 15 17 17 (17) 15 16 17 17 (17)

Fig. 11 & 12, w/ Rhy. Fig. 5 & 6 (2 times)

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

Fig. 11: 15 15 13 15 10 16 15 | 17 16 15 17 17 (17) 15 16 17 17 (17)

Fig. 12: 15 15 13 15 10 16 15 | 17 16 15 17 17 (17) 15 16 17 17 (17)

Fig. 13 & 14, w/ Rhy. Fig. 5 & 6 (2 times)

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

Fig. 13: 15 15 13 15 10 16 15 | 17 16 15 17 17 (17) 15 16 17 17 (17)

Fig. 14: 15 15 13 15 10 16 15 | 17 16 15 17 17 (17) 15 16 17 17 (17)

Coda

Fig. 15 & 16, w/ Rhy. Fig. 5 & 6 (2 times)

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

Fig. 15: 15 15 13 15 10 16 15 | 17 16 15 17 17 (17) 15 16 17 17 (17)

Fig. 16: 15 15 13 15 10 16 15 | 17 16 15 17 17 (17) 15 16 17 17 (17)

from Velvet Revolver - Loud

Slither

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Dave Kushner and Slash

Drop D tuning

Intro

Moderately fast = 141

Half-time feel

D5

... C5/D

1000 2 (1000)

Example 1

Figure 1 shows the musical notation for the first example. The notation is in 4/4 time, with a key signature of one sharp (F#). The melody is written on a single staff, and the accompaniment is written on a single staff. The melody consists of a series of eighth notes, and the accompaniment consists of a series of quarter notes. The tempo is marked as *mf* (mezzo-forte). The notation includes a repeat sign and a first ending bracket.

TAB

The tablature for the first example is shown below. It is written for a single string, and the fret numbers are indicated by the numbers 1 through 4. The notation includes a repeat sign and a first ending bracket.

Example 1 is a musical score for a single melodic line and a single accompaniment line. The notation is in 4/4 time, with a key signature of one sharp (F#). The melody is written on a single staff, and the accompaniment is written on a single staff. The tempo is marked as *mf* (mezzo-forte). The notation includes a repeat sign and a first ending bracket.

Citric acid (slightly acidic)

G/D

D

Str 1 acct
Str 2 DS

C#D

upb with str w/ flange

7 5 10 6 12 10 12 10 7 5 7 5

Str 1 disc

Chorus starts/ends reflect implied harmony

C#D

7 5 5 3 7 6 7 5 10 8 12 10 12 10

PM PM PM PM PM PM PM PM

0 0 5 4 0 0 0 0 0 0 0 0 0 0

End half-time feel

D DS F#5 D5 A#5 A5 D5 C#5

Rhy Fig. 1

Delay & flange out

**Dampen strings w/ pick hand

14 14 0 0 4 4 0 0 6 6 7 7 0 0 10 10 10 10

Chen 2012 weekly live

D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

11. *Journal of the American Statistical Association*, 93, 1998, 1039-1047.

End Note Fig. 1

Unit 4

End RIT 1

The musical score for "The Rose Tree" is presented in two systems. The first system, labeled "1st & 2nd", features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics "The Rose Tree" and "The Rose Tree" written below it. The second system, labeled "3rd & 4th", continues the melody on a single staff, with lyrics "The Rose Tree" and "The Rose Tree" written below it. The score is arranged for a single melodic line, likely for a voice or a single instrument.

²⁴ מוסדות חינוך ופיקוח על התורה.

verse

D5 I5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5

When	you	look	you	see	right	through	are	not	you	know	I	can't
When	you	see	me	you'll	do	so	are	rape	my	round	and	stand

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is simple and catchy, with a wavy line indicating a trill or a specific melodic pattern. The piano accompaniment consists of a simple harmonic pattern. The score is presented on a single page with a white background and black text.

(10)

City of Seattle **KATE**

First system of musical notation for 'The Rose Tree'. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the notes. The system ends with a double bar line.

D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

to the my knees. } Born and { bro - ken } ev - ry san - gle me
 — the pop - pies. } blood - ted }

17. 257

End Note 15

PM

0 6 7 9 5 0 3 4

2nd time Gtr 4, w/ 1 1

Cors 2 & 3 w/ Kliff b
Cms 4 tacet

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5

Al ways keep me an

Gtr 4

Cors 2 & 3

D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

der fin - ger That s the spot where you run might to me get Might

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5

as as type of pleas we in my round (Ah

Cors 2 & 3

FIG 1
Gtr 4

Chorus

Half-time feel

D5

End 19

Yeah, here comes the wa - ter . It comes to

Gtr 4 Riff C

0 3 4 0 6 7 0 10 | 0 6 7 0 5 0 3 4 | 0 4 5 0 5 7 0 10 | 0 5 7 0 5 0 4 5

Rhy. Fig. 2

Gtrs. 2 & 3

G/B

D5

End half-time feel

wash a - way the sins of you and I this time you will

End Riff C

0 4 5 0 7 9 0-10 | 0 7 9 0 5 0 5 4 | 0 3 4 0 6-7 9 10 | 0 6 7 0 5 0 3 4

End Rhy. Fig. 2

12

Interlude

Gtrs. 2 & 3 w/ Rhy. Fig. 1 4 times
Gtr. 4 taret

D5 F5 F#5 D5 A5 A5 D5 C5 D5 Ab5 A5 D5 C5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

see Ay ay.

Cir. 4 w/ Riff A

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 C5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

2

2nd time: Cir. 5 w/ Fig. 2

1st time: Cir. 2 & 3: w/ Rhy. Fig. 2
Cir. 4: w/ Riff C
2nd time: Cir. 2 & 3: w/ Rhy. Fig. 2 (1st 4 meas.)

D5

ab5 f#b5 y-b see lose bi ly

Cir. 4

0 3 4 6 6 7 0 10 0 6 7 0 5 0 3 4

Cir. 5

Cir. 7

3

To Coda

Coda

vi

u-b u-on y horns you fus er than you I ex er dry

Fig. 2

5 11 2 15 15 13 10 13 10 12 10 13

D5

This time

with

Interlude

D

me

Gtr 1

p *mf*

*Vol swell

Gtr 2

Gtr 4

Gtr 2 *divisi*

p

pp

Gtr 2: w/ mix pick scrapes & fdbk (next 6 meas.)
Gtrs 3 & 4 tacet

C5

C

D

NC

End half-time feel

Gtr 1 tacet

NC

Gtr 1

Guitar Solo

D5

Cap. 5 (or 4)

f
w/ wabwah

C5

Rhy. Fig. 3

Cap. 5 (or 4)

P.M. P.M. P.M. - 4 P.M. P.M.

C/B

Cadd9

End Solo, Fig. 3

P.M. - 4

D5

Cap. 5 (or 4)

f

P.M.

P.M.

Exer. 3. w/ Rhv Fig. 3

Exer. 3. w/ Rhv Fig. 3

Exer. 3. w/ Rhv Fig. 3

Intro 1

D5 F5 G5 A5

(13) 10 13 10 12 12 10 12 10 12 10 12 10 10 8 8 10 8

Intro 2 & 1

7 7 7 7 0 0 0 0 0 3 3 3 5 5 7 7

Verse

Chorus 2 & 1 with 1 2 3 4 5 6 7 8 9 10 11 12

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5

3 When you look, you see _____ right through _____ me Cut the rope I fell _____

Chorus 1

12

D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

to my knees. Born and blood-red ev - ry sin - ger

Chorus 2

(12)

25 C5 D5 B5 C5 D5 A5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

12 13 10 12 12 13 12 10 12 9 10 12 12 10 12 12 10

0 10 12 0 9 10 0 7 0 6 7 0 5 0 3

0 10 12 0 0 10 0 7 0 6 7 0 5 0 3

Coda

End half-time feel

G, B D5

runs y ou fast er than you I ex ce Joy This me with

15-15 17 16 15-13 15 15 13 15-13 14-13-12-10 12-10

14

Gr 5 tact

me Ay

The first system of musical notation for 'The Little Boat' is written on a single staff with a treble clef. It consists of two measures. The first measure contains a half note G4, a half note A4, and a half note B4. The second measure contains a half note A4, a half note G4, and a half note F#4. The notes are beamed together in pairs.

12	10	11	12	9	10	13	12	9	10	12	12	12	10	11
----	----	----	----	---	----	----	----	---	----	----	----	----	----	----

long.



1

DS I♯S I♯S DS A♭S AS DS CS DS A♭S AS DS GS DS IS I♯S

Cur +

[illegible][illegible]

D, A

C

G

D

A5

C5

D5

E5

C[#]5

B5

A5

B

E

C[#]5

A

D5

G5

D5/A

E5

C5

A5

Tune down 1/2 step
 (low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
 Moderately fast ♩ = 128

*D

Riff A

Gtr 1 (elec.)

mf

TAB

15 14 12 15 14 14 | 12 15 14 12 14 14 | 14 15 14 12 14 14 | 14 15 14 12 14 14

*Chord symbols reflect implied harmony

G

12 15 14 12 15 14 14 | 12 15 14 12 14 14 | 12 15 14 12 14 14 | 12 15 14 12 14 14

D

12 15 14 12 15 14 14 | 12 15 14 12 14 14 | 12 15 14 12 14 14 | 12 15 14 12 14 14

End Riff A

Gtr 2 (elec.)

mp

w/ (d/c)

P M

2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Gtr 1 w/ Riff A (x 1/2 times)

**D, A

Gtr 2

f

3 2 3 2 | 3 2 0 3 | 3 1 0 1 | 3 0

[illegible]

Verse

meas 1 & 3 start

D

C

Chr 1

She's got a smile that it seems to me re-minds me of child-hood mem-o-ries where ev'

(15)

Rhythm 1

w/ clear tone

End Rhythmic

mp

let ring

Chr 2

every thing was as fresh as a bright blue sky

let ring

let ring

C

Chr 3

every thing was as fresh as a bright blue sky

let ring

let ring

Chr 4

every thing was as fresh as a bright blue sky

let ring

let ring

*w/ echo set for half-note regeneration w/ 2 repeats

Now and then when I see her face she takes me n - way to that spe - cial place, and if I

Riff B

w/ chorus
1st time

0 3 2 0 0 3 2 2 | 3 2 0 3 2 0 3 | 3 0 2 3 0 2 0 | 3 3 0 0 0

2nd Riff

1st time

2 2 | 3 2 0 2 3 0 | 3 2 0 0 1 0 | 3 1 0 1 0

G D

started too long, I'll prob - ly break down and cry

1st time

0 2 0 2 0 | 0 3 0 3 0 3 2 | 0 3 2 0 3 2 0 | 3 2 2 2 2

1st time

3 2 0 0 | 3 2 0 0 0 0 0 | 0 2 2 3 2 | 3 2 0 0

Chorus

Wend when when sweet child o mine When

11 14 14 14 15 14 14 14 | 10 13 12 13 12 10 12 | 12 15 14 12 14 14 | 12 15 14 12 14 14

mp

Wend when when sweet love of mine

11 14 14 14 15 14 14 14 | 10 13 12 13 12 10 12 | 14 15 | 15

mf

Wend when when sweet love of mine

11 14 14 14 15 14 14 14 | 10 13 12 13 12 10 12 | 14 15 | 15

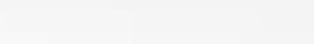
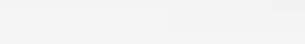
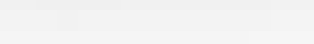
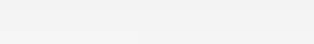
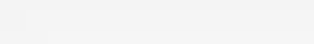
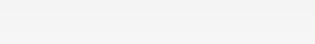
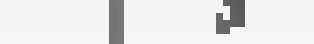
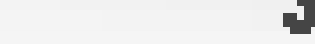
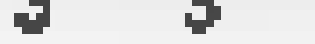
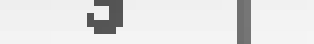
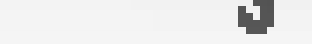
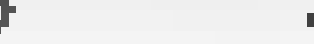
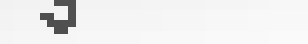

Interlude

Conclude

4. [1] 1111

1

^a Data in the right column indicate

	DNWN
	BNWN
	DN
	NB
	DNWB
	DNWN
	BB
	WNB-BB
	WNB-10
	WNB-10
	WNB-10
	WNB-10
	WNB-10
	BB

[illegible]

Let Ring

[illegible]

Verse
 Ctr 4 w/ Rhy. Fig 1
 Ctr 4 repeat
 D

Gr 1

2 She's got eyes of the blu-est skies and if they thought of rain, I'd

Ctr 2

hate to look in - to those eyes and see an ounce of pain Her

Gr 2

hate to look in - to those eyes and see an ounce of pain Her

Ctr 1

hate to look in - to those eyes and see an ounce of pain Her

Ctr 2

hate to look in - to those eyes and see an ounce of pain Her

Ctr 3 tacet
 C

Gr 1

hate to look in - to those eyes and see an ounce of pain Her

Ctr 2

hate to look in - to those eyes and see an ounce of pain Her

Gr 2

hate to look in - to those eyes and see an ounce of pain Her

Ctr 1

hate to look in - to those eyes and see an ounce of pain Her

Ctr 2

hate to look in - to those eyes and see an ounce of pain Her

Verse

prayer for the thirder and the main to join et ly pass me by

Chorus

Whoa, whoa, sweet child o' mine, When

Bridge

Whoa, whoa, sweet child o' mine, When

Chorus

Whoa, whoa, sweet child o' mine, When

Bridge

Whoa, whoa, sweet child o' mine, When

Verse

when in the sweet love of me

4r 5
Rht

Cr 6
diets

10

Interlude

Cr 5 neck

D

Cr 6

8 7 10 8 9 10 8 9 10

Cr 3

2 0

C

D

(C)

Al oh yeah

(7) 8 7 10 (10) 8 10 10 10 10 17

Chorus

Cmaj 7 & 6 fret

A5

Whoa oh oh, oh sweet child o mine Do

Rhy Fig. 2

End Rhy Fig. 2

Gtr < = Kly Fig 2

A^b

C D, A

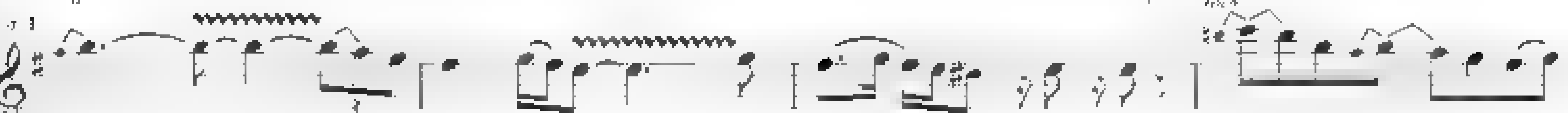
When oh oh oh sweet child o me Oh ye ah ye ah

(Musical notation for guitar accompaniment)

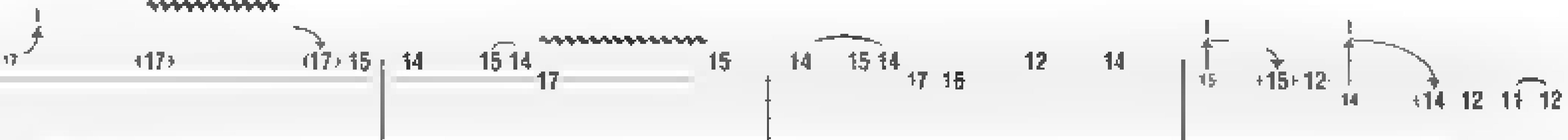
[illegible]

Guitar Solo

ES C^{III} Gtr 2 

Gtr 1 

*w/ shred work



*As 1-100

RIF 1 

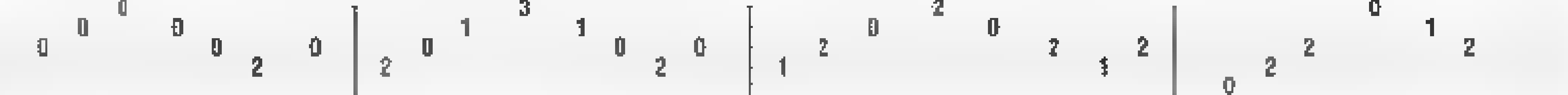
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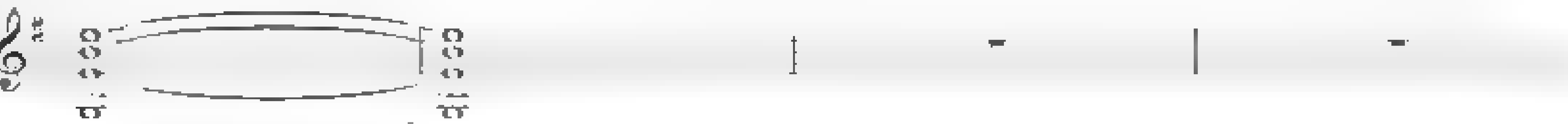
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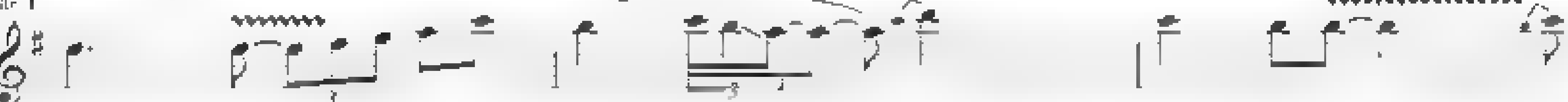


Gtr 3 

Gtr 3

Gtr 4 w/ Riff D (2 1/2 times)

L5 C^{III} B 

Gtr 1 



A F5 C5

B5 A5 E5 C5

B5 A5

B5 A5

B5 A5

Gitar 1 (akk.)
 E

Gitar 6
 15 15 15 15 12 14

Gitar 3
 15 15 15 15 12 14

Gitar 5 (akk.)
 E

Gitar 4
 15 15 15 15 12 14

Gitar 2 (akk.)
 E

Gitar 1 (akk.)
 E

Gitar 6
 15 15 15 15 12 14

Gitar 3
 15 15 15 15 12 14

Gitar 5 (akk.)
 E

Gitar 4
 15 15 15 15 12 14

Gitar 2 (akk.)
 E

Gitar 1 (akk.)
 E

A

C5

D5

G5

F

Gitar 6
 17 17 17 17 15 12

Gitar 3
 17 17 17 17 15 12

Gitar 5 (akk.)
 A

Gitar 4
 17 17 17 17 15 12

Gitar 2 (akk.)
 A

Gitar 1 (akk.)
 A

C5 III

A5

C5

D5

G5

Gitar 6
 14 14 14 14 12 14

Gitar 3
 14 14 14 14 12 14

Gitar 5 (akk.)
 C5

Gitar 4
 14 14 14 14 12 14

Gitar 2 (akk.)
 C5

Gitar 1 (akk.)
 C5

G5
A5
End Voc Fig. 1
C5
D5
G5

Where do we go, now?

Where do we go?

Where do we go?

E5
G5
A5

Where do we go?

Where do we go?

Where do we go?

C5 D5 G5 E5 G5

Where do we go? —

Whispered (Sweet child o' mine) —

Oo, — oh

Asas2 C D5 G5 E5 Bkgd Voc. w/ Voc. fig. 1

where do we go, now?

1, 1, 1, 1,

steady gliss

PM

slight PM

C5 A5 C5 D5 C5

where do we go now? Oh

slight P.M.

15 12 14 12 18 15 17 16/18 17 17 17 22

Outro-Guitar Solo

Str 5 w/ Rhy 1 g 3 (2 w/ 2 times)

F

where do we go?

22 22 22 22 22 22 16 17

Rhy Fig. 4

2 5 0

The image shows a musical score for the song "Where do we go now?" by The Beatles. It includes a vocal line and two instrumental lines (guitar and bass) with tablature. The vocal line is in G major, with lyrics "Where do we go now?". The guitar and bass lines are in G major, with the guitar line featuring a complex rhythm and the bass line featuring a simple, steady rhythm. The score is divided into three measures, with the first measure containing the lyrics "Where do we go now?".

1.

Where do we go?

2.

grad. ben.

(14) 14 14 12 14 14 12 14 12

A

where do we go, — now?

NC

No, no, no, no, no, no,

E5

no. Sweet child —

Entr 6

15 16 12 15 12 15 12 14 14 12

Entr 5

9 7 9 8 7 5

Cont. de Guit. 1

Entr 7

7 5 7 6 5 3

G5^v
A5^v
C5
D5^v

Cir 5 /

Sweet child of mine

Cir 6

14 14 14 2 X X X 19/19 19 14 14 10 10

Cir 2

14 14 14 2 X X X 19/19 19 14 14 10 10

Freely

E5

14 14 14 2 X X X 19/19 19 14 14 10 10

grad bend

1 2 3 5 3 0 0 1 2 0

* hold body of guitar firmly with pick-guard and push on back of headstock to lower the pitch of the open fifth string

7 9 9 9

from Guns N' Roses - G N' R Lies

Used To Love Her

Words and Music by W. Axl Rose Slash, Izzy Stradlin', Duff McKagan and Steven Adler

Tune down 1/2 step
(low to high) Eb-A^b-Db-Gb-Bb-Eb

Intro

Moderately fast ♩ = 140

Chord symbols reflect basic harmony

(Talking & count-off)
4 x 4

Gtr 1 (over)

mf

TAB

Chord symbols reflect basic harmony

Gtr 2 (over)

mf

Gtr 1

TAB

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International Copyright Secured All Rights Reserved

1 he to put her

six feet on der

and I can see hear her com- plain

End Rhy Fig. 1A

End Rhy Fig. 1

Fig. 4

Verse

Gtrs. & 2 w/ Rhy Figs 1 & 1A

D A G A

I used to love her or yeah but I had to let her

D A G A

I used to love her or yeah but I had to let her

G A G A

I know I'd miss her so I had to keep her

G A D

She's buried right in my back yard oh oh

She's buried right in my back yard

Guitar Solo

Gtr 1 w/ Rhy Fig 1

Gtr 2 w/ Rhy. Fig 1A (1st 12 meas.)

D A G A

Yeah oh yeah When on on oh

Gtr 3 (elec.)

mf

we clean our mind when

9 10 10 9 7 9 7 9 7 9 10 9 9 9 7 10 11

D **A** **C** **A**

yo de

G **A** **G** **A**

C **A** **D** **A**

hold bend, 1 hold bend, hold bend

Gtr 1 **Rhy Fill 1** **End Rhy. Fill 1**

Verse

Gtr 1 & Rhy Fig. 1 (14 12 measures)
Gtr 2 w/ Rhy Fig. 1A
Gtr 3 tacet

D **A** **G** **A**

I used to love her

D **A** **G** **A**

I used to love her, co, yeah, but I had to kill her

G **A** **G** **A**

She bitched so much she drove me nuts

G **A** **A6** **D**

And now we're happy this way Yeah

And now we're happy this way)

Guitar Solo

Gtr 1 & Rhy 1 = F# C# D minor
Gtr 2 & Rhy 2 = A E A# minor

D **A** **G** **A**

Went oh, yeah Spoken: Take it for what it

D

5 7 5 7 9 7 9 9 7 9

A

9 9 7 9 9 7 9 7

G

10 10 10 10 10 10 10 10

A

9 7 9 9 7 9 9

D

7 9 7 10 9 9

Verse

Gtr 1 w/ Rhy Fig. 1 (1st 12 meas.)
Gtr 2 w/ Rhy Fig. 1A (1st 12 meas.)

Gtr 3 (lead)

D **A** **G** **A**

I used to love her, but I had to kill _____ her

5

5

D **A** **G** **A**

I used to love _____ her, oo, yeah, but I had to kill _____ her

G **A** **G** **A**

I had to put her, on sax rack to _____ der

G **A** **Free time** **D** **N.C.**

And I can still hear her complain

(Amp I can still hear her complain)

5

5

Welcome To The Jungle

Words and Music by W. Axl Rose Slash, Izzy Stradlin, Duff McKagan and Steven Adler

Tune down 1/2 step

slow to high ♯ A>13 Gb b9 ♯

Intro

Moderately ♩ = 101

A.C. (R)

*Car - dia

*Such - *Se - down for more eighth notes - 2nd notation is 2 repeats
**upstroke - *downstroke

** Second song - open's play - w/ an upstroke - other notes are played with downstrokes

A5

G5

9 (9) 7 (7) 2 X X 7 9 9

4 0 4 2 0 2 4 0 4 2 2 0 2 0 4 0 4 2 0 2 4 0 4 2 2 0 2


L5

B

2 9 9 12 11 9 12 11 10

4 0 4 2 0 2 4 0 4 2 2 0 2 0 4 4 4 2 2 2 4 4 4 2 2 2 0 0 2 2

Instrument	Staff 1	Staff 2	Staff 3	Staff 4
Violin I				
Violin II				
Viola				
Cello				
Double Bass				
Piano				
Conductor				




P M

4 4 4 2 2 2 4 4 4 2 2 2 0 0 2 2 | 4 4 4 2 2 2 4 4 4 2 2 2 0 0 2 2

A musical score for the song "The Rose Tree". The score is written for a single voice on a treble clef staff with a key signature of one sharp (F#). The melody is simple and consists of several phrases, some of which are repeated. The lyrics are written below the notes. The score is divided into sections labeled "D", "A5", and "B5". The final section is labeled "Coda" and includes a double bar line and a repeat sign.

[illegible]

A5 G5 A5 F5 F#5 E5 A5 G5 A5 G5 F#5 E5

 3 4 0 3 3 2 0 3 0 3 3 2 0
 7 7 5 7 7 7 5 4 0 7 7 5 5 4 0

המחברת מודה לפרופ' ד"ר יעקב גולדמן על עזרתו במחקר.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a piano part (bottom). The guitar part features a key signature of one sharp (F#) and a 12/8 time signature. The piano part is in the same key and time. The score includes chord diagrams for the guitar and fingering numbers for the piano. The guitar part includes a solo section marked "Solo" and a section marked "Pick A". The piano part includes a section marked "Pick A".

verse

A5	G5	A5	G5	F#5	E5	A5	G5	A5	G5	F#5	E5
I Wel come	to	the	fun	we	got	fun	in	games	in	games	games

I Wel come

in the

14

216

2017 2018

1077

2007.5

Rhs: Fig 1

A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5

We got ev - 'ry - thing - you want honey we know the names We are the

1st Rhy. Fig.

D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

peo ple that can find what ever you may need

Rhy. Fig. 2

Rhy. Fig. 2A

E5 D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

If you got the money her - e, we got your dis - ease in the pan

End Rhy. Fig. 2

5 4 2 5 5 4 2

Chorus

E5 D5

gle Wel - come to the pan - gle, watch it bring you to you

Voc. Fig. 1

(Ah, ah.)

End Voc. Fig. 1

Citr 4 dist

Fill 1

End FILL 1

Citr 2 RITA

3 2 5 3 5 4 7 5 8

Citr 3

PM 4 PM 4

7 5

E5 D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 E5
 7 7 5 X 6 (5) 5 5 3 0 7 7 5 X 6 5 5 3 0
 RIT D
 *Gtr 2 & 3
 *C composite arrangement
 End RIT D

D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 G#5
 Uh I wan - na watch you bleed
 7 7 5 X 6 5 3 0 7 5 6 5 3 4
 Piche 1

Verse
 Gtr 2 w/ Rhy. Fig 4
 A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5
 2. Wel - come to the run - gle, we take it eay by day
 5 5 3 X 5 5 3 2 0 0 5 5 3 7 5 7 5 7 6 5 3 5 3
 PM 1 1/2 PM 1 1/2 slight PM 1 1/2

A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5
 If you want it, you're gon - na bleed but it's the price you pay And you're a
 5 3 5 3 0 5 5 5 3 2 0 0 5 5 5 5 3 4 5 5 5 5 3 4 5 7 5 6
 PM 1 1/2 PM 1 1/2 PM 1 1/2 PM 1 1/2

Gtrs. 2 & 3 w/ Riff 1 Gtr 1 Gtr 2 & 3A

D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

ver y sex y girl who ver y hard y please

E5 D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

You can save the bright tears but you won't get them for free n the sun

Chorus

Intro: 4 x 1

Gtr 1 Gtr 2 Gtr 3

gle Wel come to the juic gle feel my

7 7 7 7 7 7

Gtrs. 2 & 3 w/ Riff B

E5 D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 B5

my my my ser pen time

D5 Bb5 A5 G5 E5 B5

I h ah I wan na hear you scream

7 7 5 X 6 X 5 3 0

4 4 4 4 0 0

Guitar Solo

E7

Rhy Tip 3

End Rhy Fig 3

(Use Rhy Tip 3 2 times)

Rhy Fig 4

End Rhy Fig 4

Verse
 Gtr 1: Acc.
 Gtr 2: w/ Rhy Fig 1

A5 G#5 A5 G5 F#5 E5 A5 G5 A5 C5 F#5 E5

1 We'll come to the jungle at gets worse before every day You

Gtr 3

PM 4

5 5 3 X 5 5 5 3

1 7 5 0 0

7 5 7 6 5 7 6 5 6 5 3 5 5 3 3 4

Pick G#

Harmonize the melody with the 1st and 2nd strings. Use the 3rd string for the 1st and 2nd strings.

A5 G#5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5

learn to live like an animal in the jungle where we play If you go a

Gtr 4

5 5 3 X 5 5 5 3

1 7 5 0 0

7 5 7 6 5 7 6 5 6 5 3 5 5 3 3 4

Pick G#

Harmonize the melody with the 1st and 2nd strings. Use the 3rd string for the 1st and 2nd strings.

Gtr 5

PM 4

5 5 3 X 5 5 5 3

1 7 5 0 0

7 5 7 6 5 7 6 5 6 5 3 5 5 3 3 4

Pick G#

Harmonize the melody with the 1st and 2nd strings. Use the 3rd string for the 1st and 2nd strings.

Gtr 6 w/ Rhy Fig 2A
 Gtr 1: Acc.

D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

run get for what you see, — you'll take it even to ly

Gtr 7

PM 4

5 5 3 X 5 5 5 3

1 7 5 0 0

7 5 7 6 5 7 6 5 6 5 3 5 5 3 3 4

Pick G#

Harmonize the melody with the 1st and 2nd strings. Use the 3rd string for the 1st and 2nd strings.

Interlude

D/A G D/A G

let ring ----- 4 let ring ----- 4

7 7 7 5 10 1 1 1 2 1 2 2 1 0 10 0 2 7 7 10 7 10 7 1 1 1 2 1 2 2 1 13 12 10 10

Gtr 5 (clean)

Gtr 3

let ring -----

0 -0

*Roll back vol knob

Bridge

D G D/A

And when you're high y so nev er ev er wan to come down

let ring -----

7 7 6 7 0 10 0 12 12 10 10 7 7 10

let ring -----

2 3 2 0 2 13 12 12 10 10 7 10

**Vol. swel

The image shows a page of guitar sheet music for a piece in D major, 4/4 time. The page contains two systems of music, each with five staves. The staves are labeled 'Gtr 1', 'Gtr 2', 'Gtr 3', 'Gtr 4', and 'Gtr 5'. The first system includes measures 1 through 10, and the second system includes measures 11 through 20. The music features various guitar techniques such as bends, slides, and double stops. The key signature has two sharps (F# and C#), and the time signature is 4/4. The notation includes standard musical symbols for notes, rests, and guitar-specific instructions like 'down' and 'up'.

Guitar Solo

Gtr 1 w/ Rhy Fig 3

E7

Yeah

Gtr 3 w/ Rhy Fig 4

[illegible]

E5

E6 E5

B6 B5 B6 B5 B6 B5 E5

Interlude

Cur 1

Cur 3

NC

4. hypothetical frets, located over pickups

4. hypothetical frets, located over pickups

4. hypothetical frets, located over pickups

4. hypothetical frets, located over pickups

4. hypothetical frets, located over pickups

RHYTHM

4. hypothetical frets, located over pickups

Cap. 3 w/ Riff C (3 times)

Cap. 1

Cap. 2

steady glass

Cap. 3

mf
PM

5 5 5 5 4 4 4 3 3 3 2 2 1 1 0 0 | 5 5 5 5 4 4 4 3 3 3 2 2 1 1 0 0

You know where you are?

You're in the jungle, baby

steady glass

steady glass

mf

6 6 6 6 5 5 5 4 4 4 3 3 2 2 1 1 | 6 6 6 6 5 5 5 4 4 4 3 3 2 2 1 1

Cap. 4

steady glass

As before

mf
PM

5 5 5 5 4 4 4 3 3 3 2 2 1 1 0 0 | 5 5 5 5 4 4 4 3 3 3 2 2 1 1 0 0

You know where you are?

You're in the jungle, baby

steady glass

steady glass

mf

6 6 6 6 5 5 5 4 4 4 3 3 2 2 1 1 | 6 6 6 6 5 5 5 4 4 4 3 3 2 2 1 1

Gtr 6 (bcel)

Music notation for Gtr 6 (bcel) showing a melodic line with lyrics: "You re gon na die".

Gtr 1

Music notation for Gtr 1 showing a melodic line with the instruction "steady gliss.".

Music notation for Gtr 1 showing a melodic line with the instruction "steady gliss.".

Gtr 2

Music notation for Gtr 2 showing a melodic line with the instruction "steady gliss.".

Music notation for Gtr 2 showing a melodic line with the instruction "steady gliss.".

Gtr 1 (bcel)

Music notation for Gtr 1 (bcel) showing a melodic line with lyrics: "In the jun".

Gtrs 2 & 3

Music notation for Gtrs 2 & 3 showing a melodic line with lyrics: "In the jun".

Outro-Chorus

Black Veil Bride
C 2 w R A

Music notation for the Outro-Chorus showing a melodic line with lyrics: "gle Wel - come to the jun - gle, watch it bring you to your."

Gtr 4

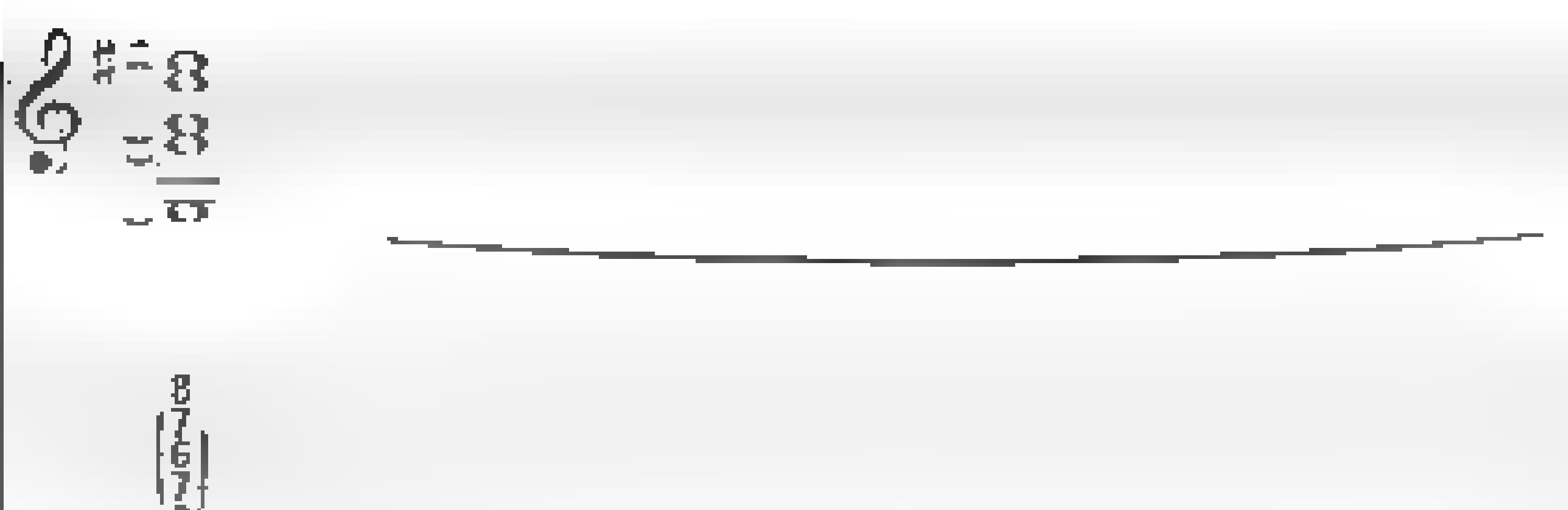

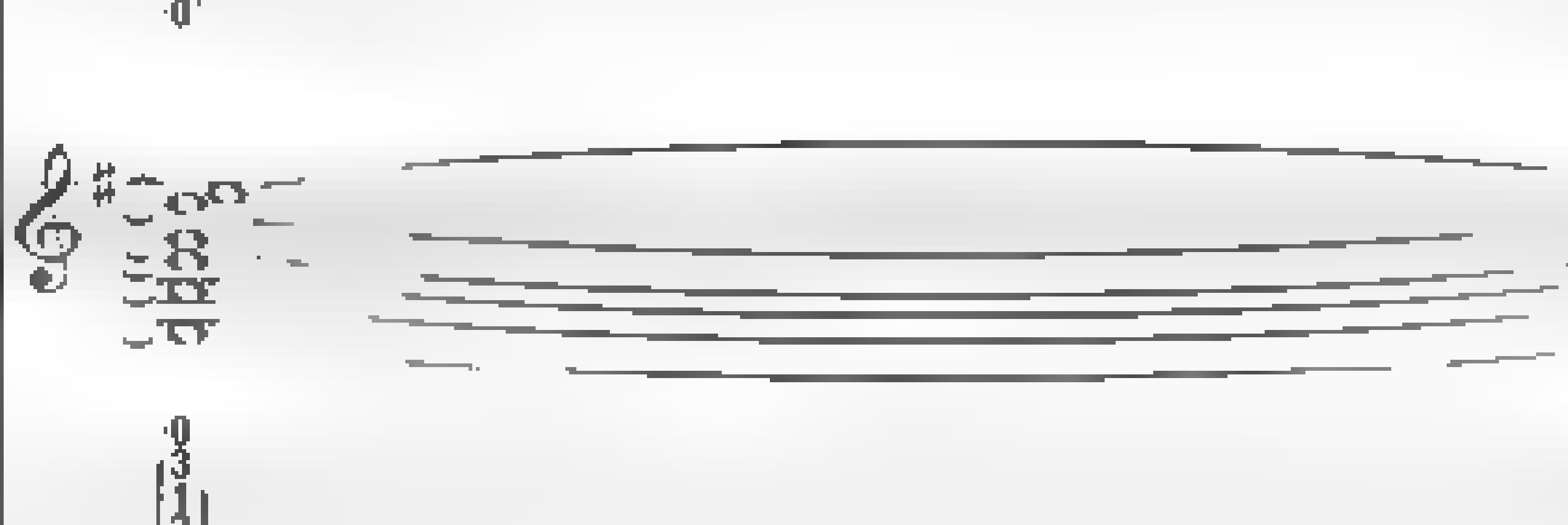
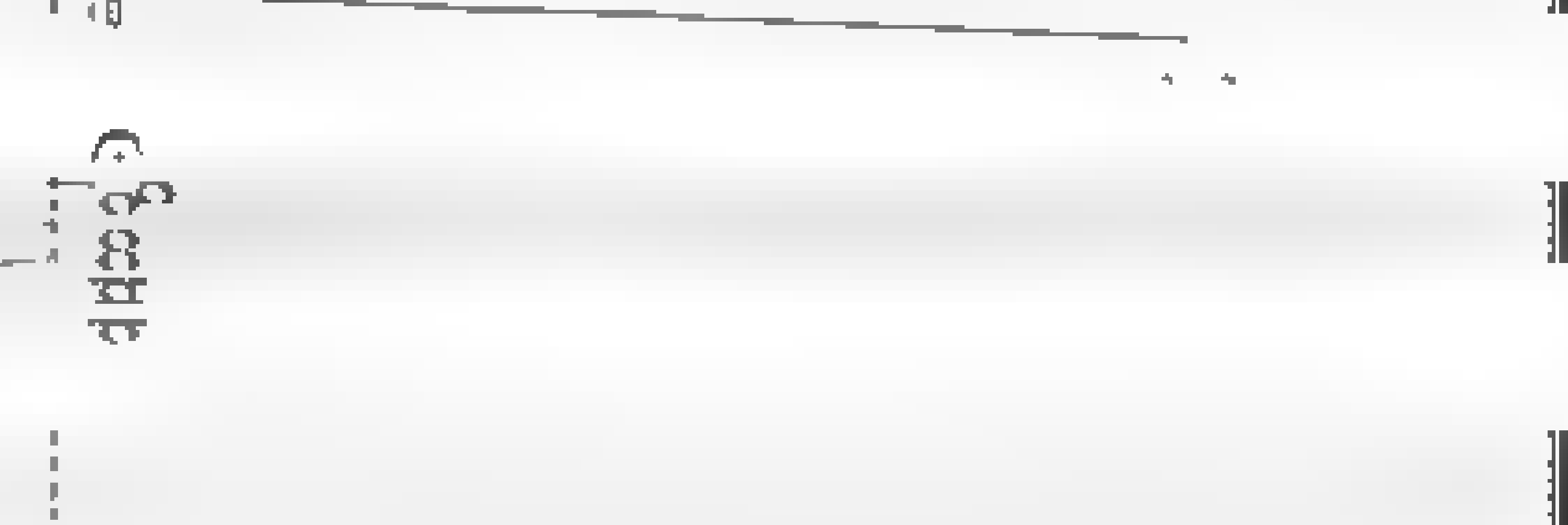
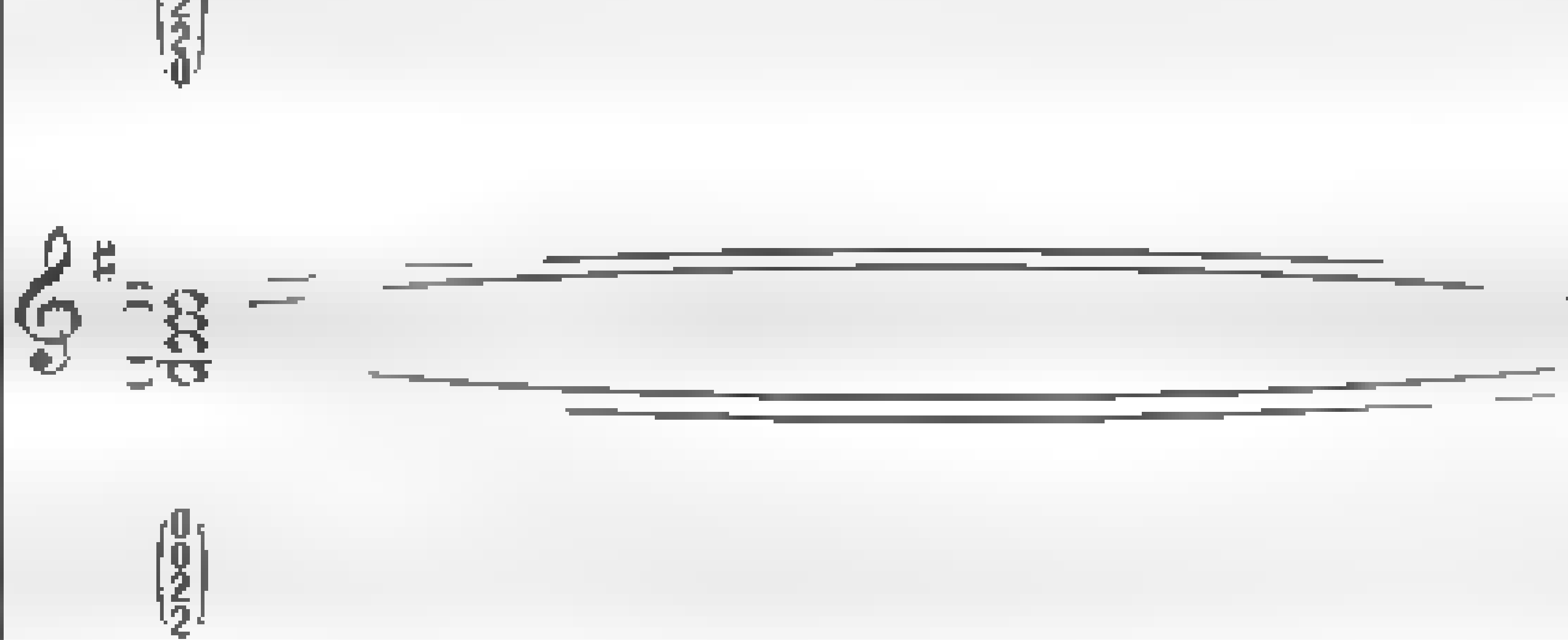

Music notation for Gtr 4 showing a melodic line with lyrics: "gle Wel - come to the jun - gle, watch it bring you to your."

Gtr 1 Rhy. Fig. 5

Music notation for Gtr 1 showing a melodic line with lyrics: "gle Wel - come to the jun - gle, watch it bring you to your."

	F	D	B \flat	A	C	F	A	G	F	C7 $\sharp 9$
	I	s	got	na	bring	you	down			Holy
										
										
										
										
										

Free time

[illegible]

E E E

13 14 15

1 2 1 2 1 2 1 2 2 2 2 2 2 2 2 4 2 4 2 4 0 0

6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 0 0 0 4 2 4 2 4 2 2

1 2 3

13 14 15

Rhy Fig 1

4 4 X X 2 4 4 2 4 2 4 0 4 4 4 X X 2 4 4

Verse
 (Lead)
 2nd time (Gtr 4 & Fill)
 1 2 5

Co. Direct

cold heart break - er, for then to burn — and I'll — rip your heart in two
 hol i days come, and they go — us' noth in new to day —

Fill 1
 Gtr 4

14 15 14 14 (14) X

and I'll leave you ly - in' on the bed
 Col - lect an - oth - er mem - e -

PM 4 PM 4 PM 4 PM 4

let ring

ry Wel, I'll be out the door be -
 When I come home

let ring

let ring

fore late as you were night
 got . It's death as me new where I've as you been
 cause I Jus

PM 4

2 2 4 4 2 2 4 4 2 2 4 2 | 4 2 2 2 4 2 2 2 4 2 2 2 4 4 0

4 4 2 2 4 2 4 2 4 2 4 0 0 | 4 4 4 4 X X 4 4 X X 4 4 0 4 2 4 2 4 0 0

think count we've your seen stars that I'm mov - ing too. ah wo ow.) (a se

PM PM PM 4

1 2 0 0 0 0 0 2 2 4 2 4 2 2 4 2 4 2 X X 4 2 2 4 2 4 2 4 0 0

tra nny

0 7 0 5 0 4 2 2 4 2 4 2 4 0 4 4 4 X X 4 4 2 4 2 4 2 4 0 0

Chorus

AS

you could _____ be _____ make, _____ but you're

Notes: 2 & 3

4 4 4 4

0 -2 2 2 4 4 4 4

*Composite arrangement

A RS F#5

way out of line. With your

Notes: 3

4 4 4 4

2 2 2 2 4 4 2 4 4 4 4 4

Gate: 2

4 4 4 4

2 2 2 2 4 4 2 4 4 4 4 4

To Order: 1-800-

To Coda 2

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a complex arrangement of chords and melodic lines, with a prominent use of the A7 and B5 chords. The piano part is written in a simple, melodic style, with a key signature of one sharp and a 4/4 time signature. The score includes a guitar solo section with a key signature change to one sharp and a 4/4 time signature. The guitar solo is written in a complex, melodic style, with a prominent use of the A7 and B5 chords. The piano part is written in a simple, melodic style, with a key signature of one sharp and a 4/4 time signature. The score includes a guitar solo section with a key signature change to one sharp and a 4/4 time signature. The guitar solo is written in a complex, melodic style, with a prominent use of the A7 and B5 chords. The piano part is written in a simple, melodic style, with a key signature of one sharp and a 4/4 time signature.

የፌዴራል ምርመራ ሚኒስቴር

```
include
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The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a repeating chorus. The piano accompaniment consists of a steady bass line and a treble line that provides harmonic support. The score is presented in a clean, professional layout with clear notation and lyrics.

* * * Via telephone. Adh. not caused by string vibration

[illegible]

2. Oh,

16 (16) 14 17 14 16 14 16

A5 B5

you could be

0 2 2 2 4 4 4

0 2 4 4 4

1 2 5

noth in' done. 1 said

Rhy. Fill 1A End Rhy. Fill 1A

Rhy. Fill 1 End Rhy. Fill 1

C#5 NC

mine

tr 1

tr 2

div

16 (16) 14 14

16 (16) 14 14

16 (16) 14 14

16 (16) 14 14

16 (16) 14 14

F5

The first system of musical notation for 'The Little Boat' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody starting with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note G4. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line starting with a quarter note D3, followed by a quarter note E3, then a quarter note F3, and a quarter note D3. The melody and bass line are connected by a brace on the right side.

Bridge

*G Rhy. Fig. 2A F# G C# (tag!) A D A End Rhy. Fig. 2A
 Do, you've been sketch-in' too man-y times
 (13)

²See Fig. 1a for a range of wave numbers that may correspond to rhythms on trees.

Chorus 1 & 2 v. Kbhv 1, 2 & 3 v. 1

G F# G A D A

why don't you give it a rest?

Chorus 3 v. Kbhv 1, 2 & 3 v. 1

G F# G B

Why don't you find...

Chorus 4 v. Kbhv 1, 2 & 3 v. 1

Why don't you find...

Chorus 5 v. Kbhv 1, 2 & 3 v. 1

A G F# D B5

an ab et rea son to cry

Chorus 6 v. Kbhv 1, 2 & 3 v. 1

an ab et rea son to cry

Chorus 7 v. Kbhv 1, 2 & 3 v. 1

an ab et rea son to cry

13

[illegible]

■ (1997.10.10) 10:00 10:10

[illegible]

125

126

127

128

129

130

131

132

133

134

135

136

137

138

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142

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Capo 5

D5 B5 A5

7 10 7 9 10 9 7 10 9 10 7 9 7 10 7 9 12 10 12 10 12 10 14 17 14 16 14 17 19 17 18 17

B5
 C#4
 G#4
 F#4
 E4
 D4
 C4
 B3
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 A-71
 G-71

The first system of musical notation for 'The Rose Tree' is shown. It consists of a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The melody is accompanied by a simple bass line: D3 (half), G2 (half). The system ends with a double bar line.

A musical score for a string quartet, featuring four staves with various musical notations including notes, rests, and dynamic markings.

C#
End Rhy. Fig 4

D#

mat-ter how we make it 'cause it a... ways ends the same You can push it for more mat-er but your

(15)

(15)

C# D C#

flips are wear n' thin and I could sleep on it 'til morn-ing but this night-mare nev-er ends. Don't for-

B C# D

get to call my aw-yer with n... cious de-mands and you can take the pe-y... for but it's

more than I can stand. Cause this couch trip's gettin' old er, tell me, how long has it been? Cause

no neck

D.S.S. at Coda 2 **Coda 2**
Gtrs. 2 & 3 w/ Rhy. Falls 1 & 1A
PFS

I've never in my ever er and you have n grown in my sea
Oh.

no b in

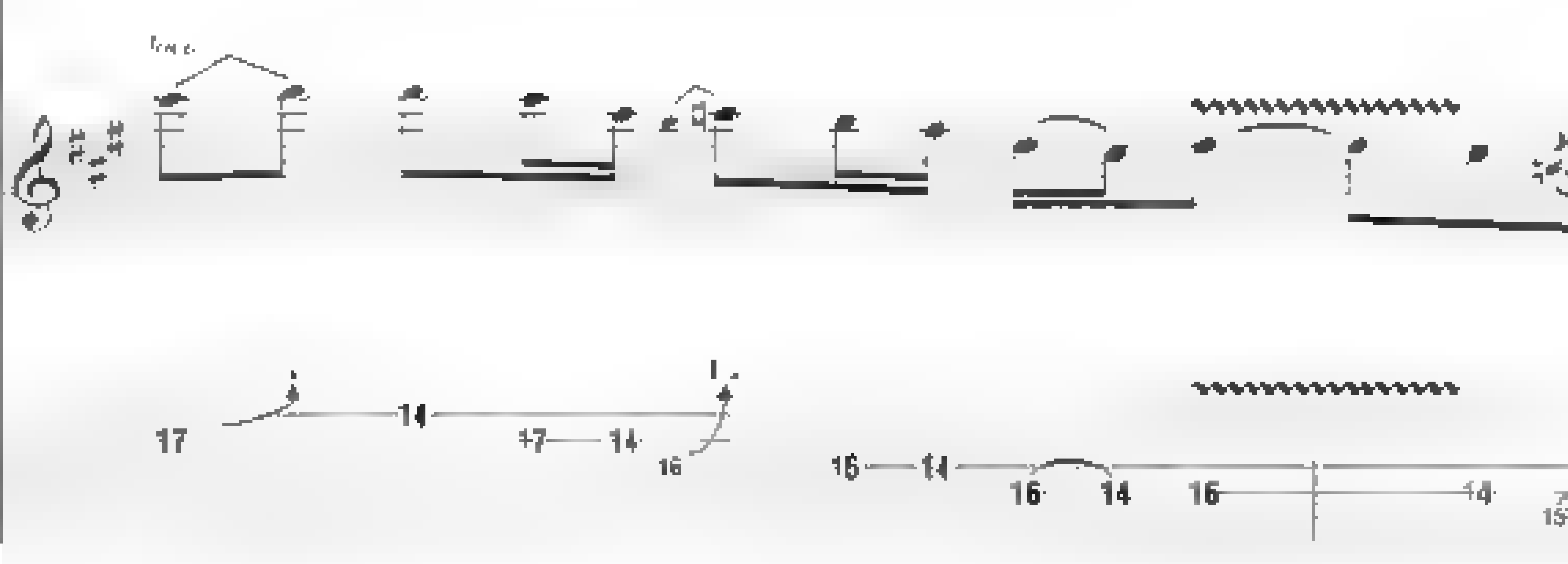
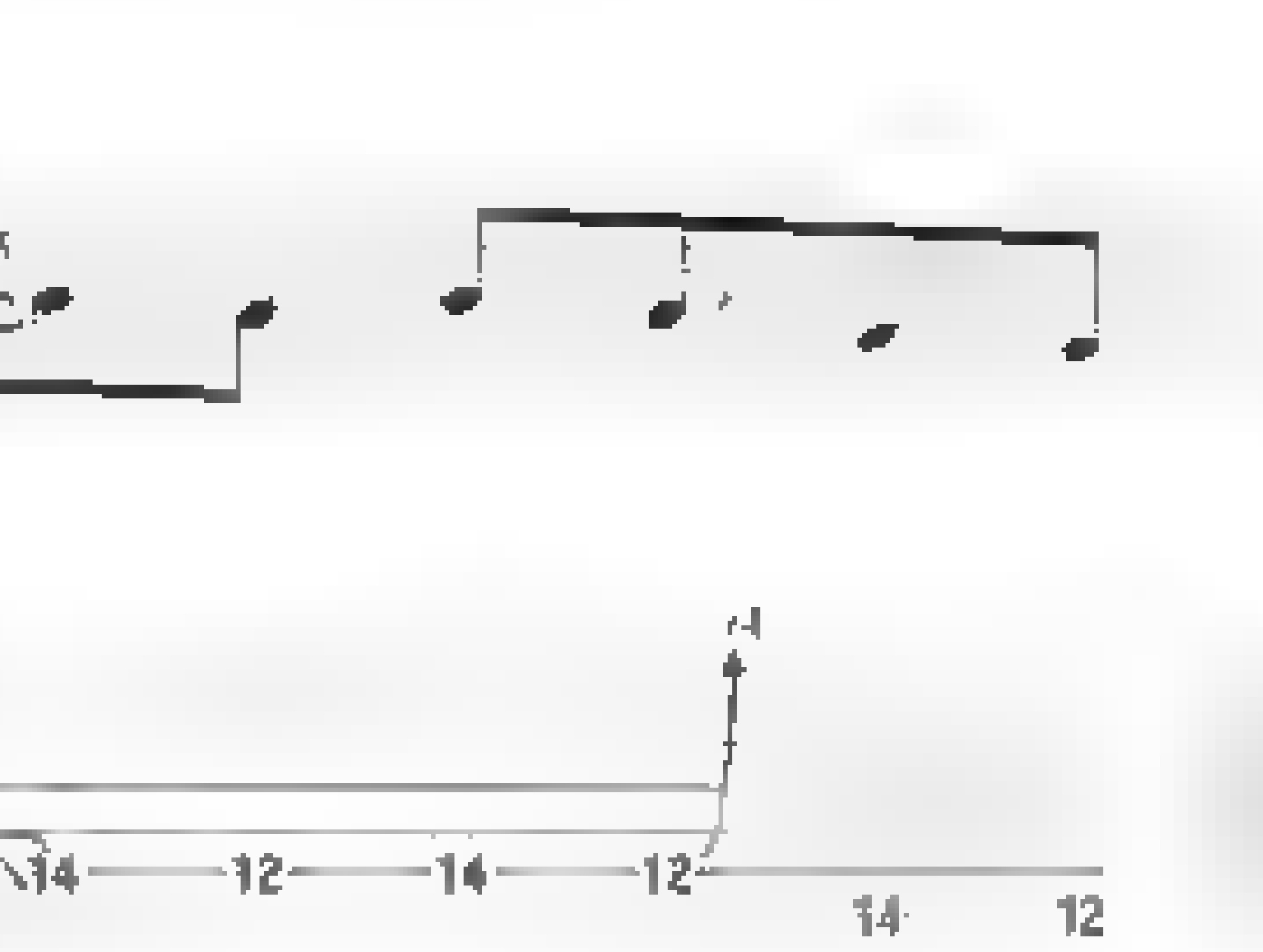
A *B*
*Gtrs. 2 & 3

done I said, you could be.

*Composite arrangement




You could be so

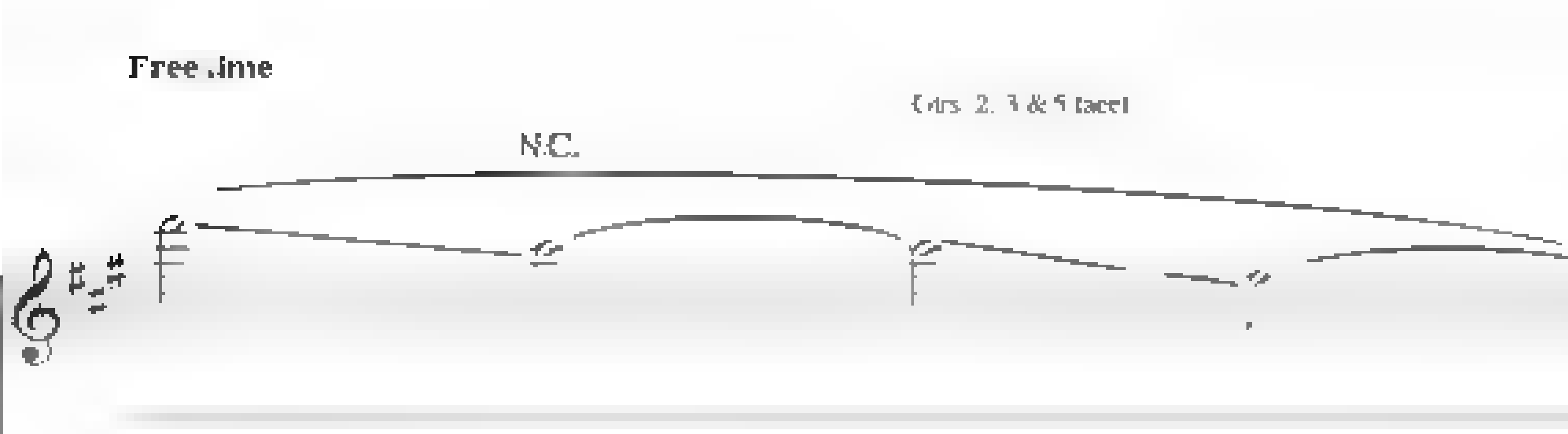




17 14 17 14 16 16 14 16 14 16 14 12 14 12 14 12

Free time

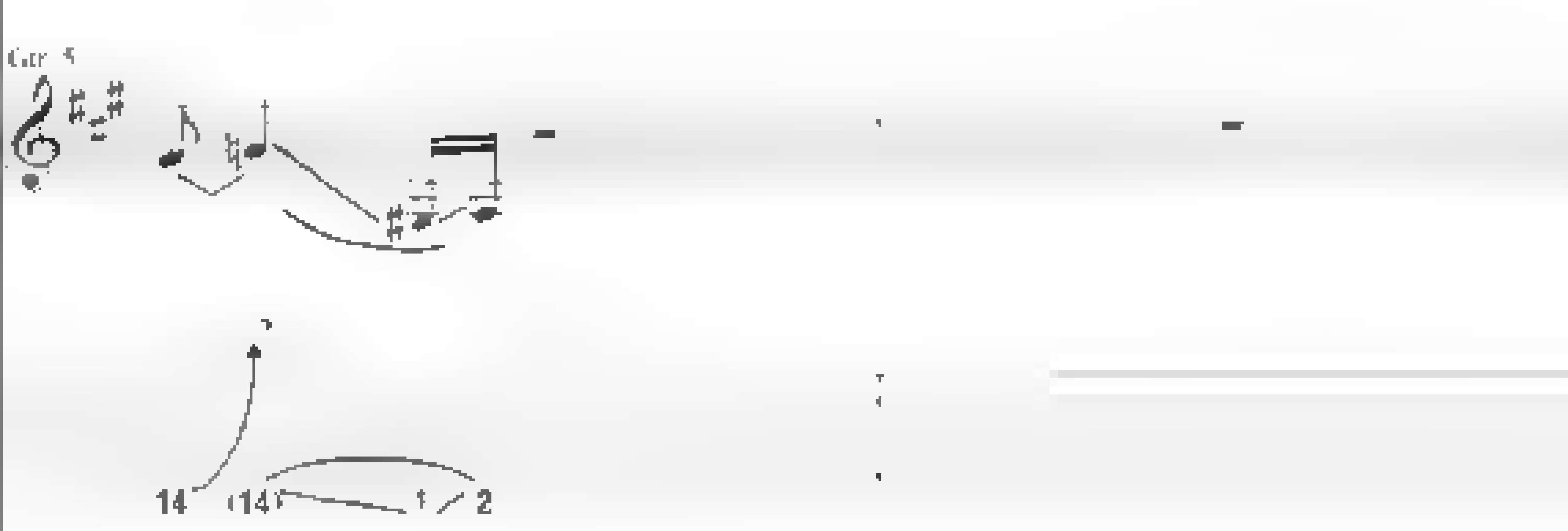
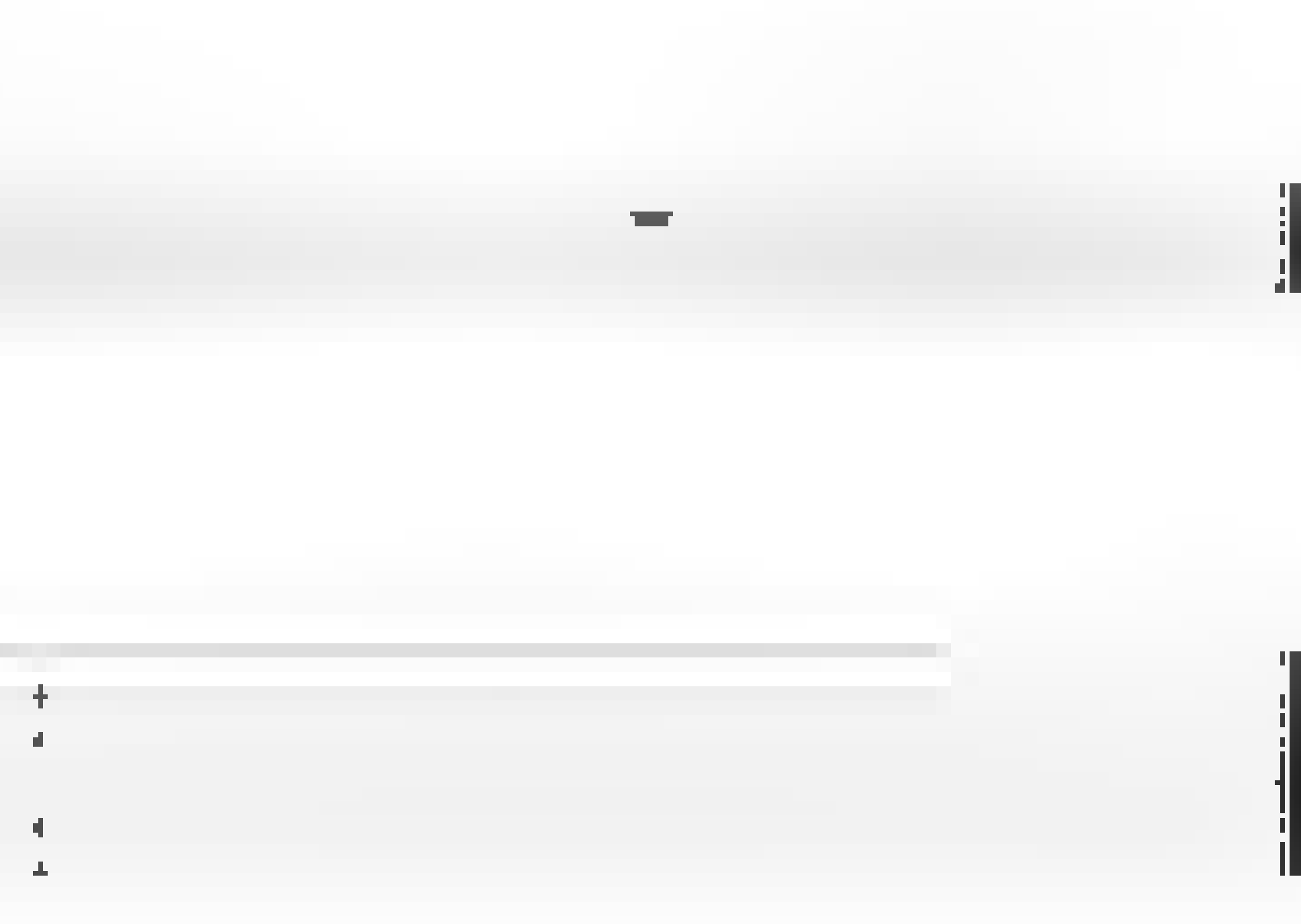
N.C.

Exrs. 2, 3 & 5 tacet


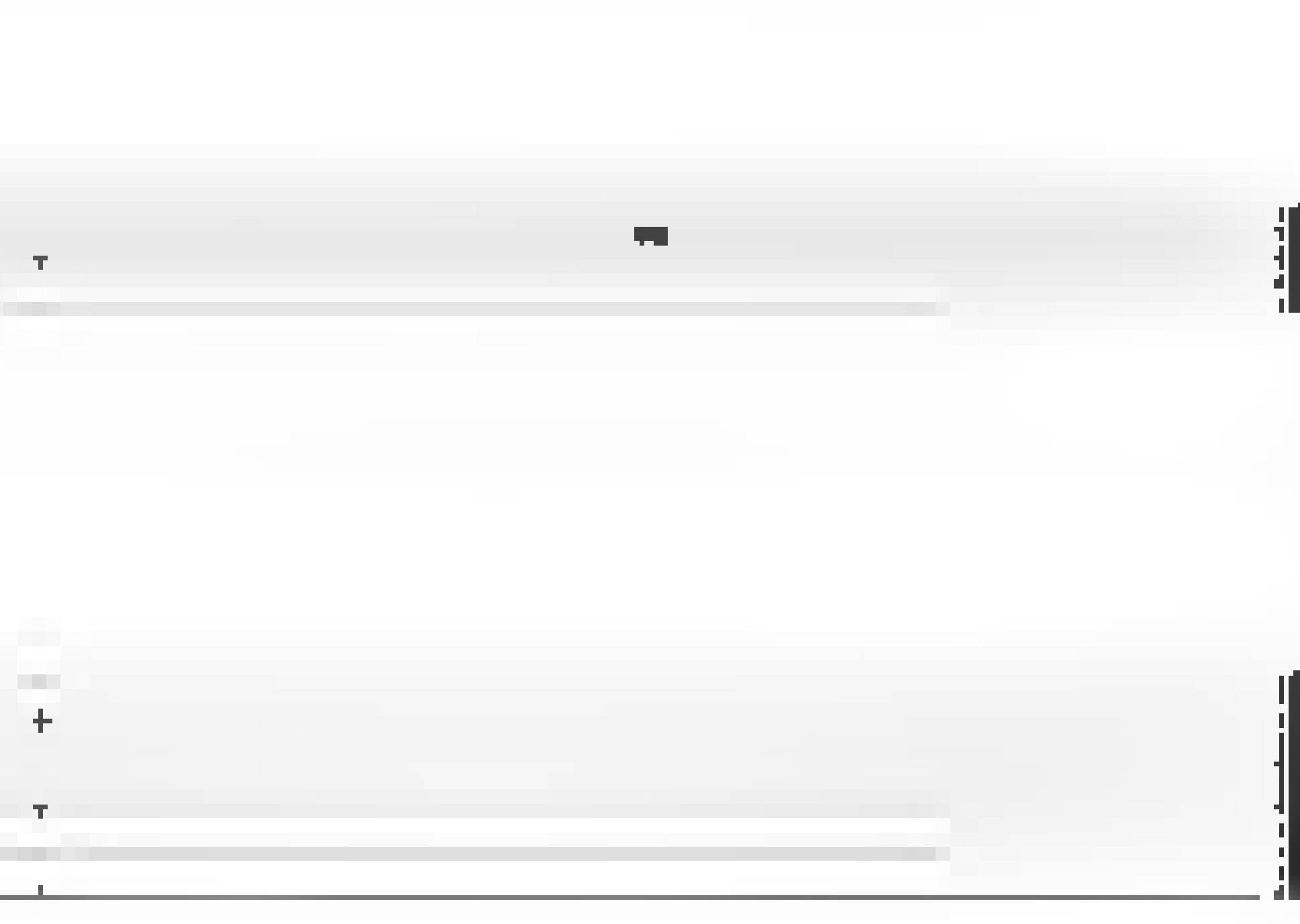
yeah

Exr. 5

14 (14) 1 2

Exrs. 2 & 3

4 (4) 4

from Slash - Apocalyptic Love

You're A Lie

Words and Music by Slash and Myles R. Kennedy

• tune down 1/2 step

(low to high) 1♯ A♭ D♭ C♭ B♭ F♭

Intro

Moderately Fast ♩ = 128

Chord symbols: F♯sus4 F♯ C♯m A5 A♯sus4 E5

Git 2 (dist.)

f

TAB

4 4 3 4 2 4 2 4 2

Git 1 (dist.)

f

TAB

4 4 2 4 2 4 2 4 2

* Chord symbols reflect overall harmony

Chord symbols: G5 Gmaj7 D/F♯ E5 F♯

fff

TAB

5 4 5 4 5 4 5 4 5

12 - the whole full string

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Verse
 Ctr 2 (over)
 C#m C#m/R# E F#m/A#

I see no reason that I can't escape, I can run down a thousand times a day I don't need

Rhy. Fig. 3
 Gtr 4 (slight dist)
 mp
 P.M.

I see no reason that I can't escape, I can run down a thousand times a day I don't need

Rhy. Fig. 2
 Gtr 3 (slight dist)
 mf
 *w/ delay

I see no reason that I can't escape, I can run down a thousand times a day I don't need

End Rhy. Fig. 2

Ctr w/ Rhy. Fig. 2 (2-2) times
 C#m C#m/R# E F#m/A#

you any more I don't need you any more I run

Rhy. Fig. 3
 Gtr 4
 P.M.

you any more I don't need you any more I run

Gtr 3 w/ Rhy. Fig. 2A (4 times)
 C#m C#m E

see you when there was no one else All you did was make me

Riff A
 Gtr 2
 P.A.

see you when there was no one else All you did was make me

me down You're me has come you can go

(Cause you're a

PM

12 12 10 10 9 9 12 12 10 10 9-9 12 12 10 10 12 12 11 11 11 11 12 12 11 11 11 11 12 12 11 11 13 13 13 13 13 13 11 11 10 11

End Rhy Fig. 4B

PM

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 4 4 4 4 4

End Rhy Fig. 4A

End Rhy Fig. 4

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times),
Gtrs. 3 & 4: lead

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5

Screamed 1 1e!

1 1e!

Sung Al my faith has been wast ed was ed

1 1e!

1 1e!

Cause you're a

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 F5 F#

Screamed 1 1e!

1 1e!

Sung I don't need you to save me an y more

1 1e!

1 1e!

Verse

Gtr 3 w/ Rhy Fig 2
Gtr 4 w/ Rhy Fig 3

C#m G#m E F#A#

I'm frag-ile but I'm not a fool... I won't hear an-oth-er word from you... You won't hurt...

Gtr 2 + Rht A

C#m G#m E F#

me an-y - more... You won't hurt me an-y - more... The hand

Gtr 3

delay of!

Gtr 2 w/ Rht B
Gtrs 3 & 4 w/ Rhy Figs + & +A

A F# G# NC

I held has held me down... It took so long... now I know

Cause you re...

Chorus

Gtrs 1 & 2: w/ Rhy Figs 1 & 1A (2 times)

C#5 E5 F#5 E5 E5 C#5 E5 F#5 E5 E5 C#5 E5 F#5 E5 E5 B5 F#

Lie! Sing A.I. my faith has been wast - ed, wast - ed

h ar h ar

Cause you re...

C#5 E5 F#5 E5 E5 C#5 E5 F#5 E5 E5 C#5 E5 F#5 E5 E5 B5 F#

Lie! Sing I won't sit here and take this an-y - more...

h ar h ar

Gtr. 2

Chords: G# E B5 F#5

17 16 17 18 18 16 18 19 19 19 (19) 17

Gtr. 1

0 4 4 4 4 4 0 0 0 0 0 4 4 4 4 4 4 0

A5

8va loco

19 (19) 19 17 19 17 19 17 16 17 16 17 16 15 16 14 16 14 12 14 12 14 12 11 12 11 12 11 10 11 9 11 9 17 0

0 0 0 0 0 0 0 0 0 0 0

F#5 G#

8va loco

19 (19) 19 17 19 17 19 17 16 16 17 16 17 16 19 16 19 16 19 17 19 19 16

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Interlude

Gtr. 1: tacet
Gtr. 2: w/ Rhy. Fig. 1A (1st 3 meas.)

Gtr. 3: tacet

Gtrs. 1 & 2: w/ Rhy. Fill 1

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

('Cause you're a

Gtr. 3

*w/ delay

*Set for eighth-note regeneration w/ 15 repeats.

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtr. 2: w/ Rhy. Fig. 1A (2 times)

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

Screamed: Lie! Lie! Sing: I'll just come out and say it, say it.

li - ar, li - ar.

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

Screamed: Lie! Lie! Sing: All my faith has been wast - ed, wast - ed.

li - ar, li - ar. 'Cause you're a

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B F#

Screamed: Lie! Li - ar! Sing: I don't need you to save me an - y - more.

li - ar, li - ar.)

Gtr. 2

PM. -4 PM. -4

Outro
Gtr. 2: w/ Riff A (1 1/4 times)
C#5 E5 C#5 D#5 G#5 D#5 E5 F#5 C#5 E5 C#5

I don't need you to save me an-y - more. —

(Ah. ————— Ah.)

Gtr. 1

P.M. P.M. P.M. P.M. P.M.

D#5 G#5 D#5 E5 F#5 G#5 F#5 E5 C#5 N.C.

I don't need you to save me an-y - more. —

Gtr. 2

P.M.

Gtr. 1

P.M. P.M. P.M. P.M.

ALWAYS ON THE RUN

ANASTASIA

BEGGARS AND HANGERS ON

BLACK OR WHITE

BY THE SWORD

CIVIL WAR

DIRTY LITTLE THING

FALL TO PIECES

THE GODFATHER (LOVE THEME)

GOTTEN

MR. BROWNSTONE

NOVEMBER RAIN

PARADISE CITY

PATIENCE

ROCKSTAR 101

SET ME FREE

SHE BUILDS QUICK MACHINES

SLITHER

SWEET CHILD O' MINE

USED TO LOVE HER

WELCOME TO THE JUNGLE

YOU COULD BE MINE

YOU'RE A LIE



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